

<b>APPLICATION FOR FEDERAL DOMESTIC ASSISTANCE - Short Organizational</b>			
* 1. NAME OF FEDERAL AGENCY: Institute of Museum and Library Services			
* 2. CATALOG OF FEDERAL DOMESTIC ASSISTANCE NUMBER: 45.312			
CFDA TITLE: National Leadership Grants			
* 3. DATE RECEIVED BY STATE      02/01/2012		<b>SYSTEM USE ONLY</b>	
* 4. FUNDING OPPORTUNITY NUMBER: NLG-FY12			
* TITLE: National Leadership Grants			
<b>5. APPLICANT INFORMATION</b>			
* a. Legal Name: University Of Delaware			
b. Address:			
* Street 1: 210 Hullihen Hall		Street 2:	
* City: Newark		* County: New Castle	
* State: DE: Delaware		* Zip/Postal Code: 19716-0099	
* Country: USA: UNITED STATES			
c. Web Address: http://			
* d. Type of Applicant: Select Applicant Type Codes(s): O: Private Institution of Higher Education  Type of Applicant:  Type of Applicant:  * Other (specify):		* e. Employer/Taxpayer Identification Number (EIN/TIN): 516000297  * f. Organizational DUNS: 059007500  * g. Congressional District of Applicant DE-001	
<b>6. PROJECT INFORMATION</b>			
* a. Project Title: Sampler Archive Project: Crosswalks, Crowdsourcing, and Collaborative Communities			
* b. Project Description: The Sampler Archive Project is a collaborative effort between the University of Delaware, the University of Oregon, the 1200 member Sampler Consortium, and partnering museums across the country with collections of American samplers and related embroideries created as part of the schoolgirl curriculum in the 17th to 19th centuries. The long term goal of the Sampler Archive Project is to expand knowledge and scholarship related to historic samplers and the critical role of needlework instruction for girls and young women by creating a publicly accessible online searchable database of all known American samplers and related schoolgirl embroideries, and supporting the Archives in depth and continued use in ways that advance scholarship and contribute to existing knowledge.			
c. Proposed Project:		* Start Date: 10/01/2012	* End Date: 09/30/2014
<b>7. PROJECT DIRECTOR</b>			
Prefix:	* First Name: J	Middle Name: Ritchie	* Last Name: Garrison  Suffix:
* Title: Director		* Email: jrg@udel.edu	
* Telephone Number: 3028312678		Fax Number:	
* Street 1: 207 Mechanical Hall		Street 2:	
* City: Newark		County: New Castle	
* State: DE: Delaware		* Zip/Postal Code: 19716	
* Country: USA: UNITED STATES			
<b>8. PRIMARY CONTACT/GRANTS ADMINISTRATOR</b>			
<input type="radio"/> Same as Project Director (skip to item 9):			
Prefix:	* First Name: Jessica	Middle Name: Lauren	* Last Name: Cote  Suffix:
* Title: Contract & Grant Specialist		* Email: COTE@UDEL.EDU	
* Telephone Number: 3028313634		Fax Number: 3028312828	
* Street 1: 210 Hullihen Hall		Street 2:	
* City:		County:	

Newark	New Castle
* State: DE: Delaware	* Zip/Postal Code: 19716-0099
* Country: USA: UNITED STATES	
<p>9. *By signing this application, I certify (1) to the statements contained in the list of certifications** and (2) that the statements herein are true, complete and accurate to the best of my knowledge. I also provide the required assurances** and agree to comply with any resulting terms if I accept an award. I am aware that any false, fictitious, or fraudulent statements or claims may subject me to criminal, civil, or administrative penalties. (U.S. Code, Title 218, Section 1001)</p> <p>**I Agree <input checked="" type="radio"/></p> <p>** The list of certifications and assurances, or an internet site where you may obtain this list, is contained in the announcement or agency specific instructions.</p>	
<b>AUTHORIZED REPRESENTATIVE</b>	
Prefix:	* First Name: Jessica Middle Name: Lauren * Last Name: Cote Suffix:
* Title: Contract & Grant Specialist	* Email: udelaware-awards@UDEL.EDU
* Telephone Number: 3028313634	Fax Number: 3028312828
* Signature of Authorized Representative: Jessica Lauren Cote	* Date Signed: 2012-02-01

## Project Abstract

The Project Abstract must not exceed one page and must contain a summary of the proposed activity suitable for dissemination to the public. It should be a self-contained description of the project and should contain a statement of objectives and methods to be employed. It should be informative to other persons working in the same or related fields and insofar as possible understandable to a technically literate lay reader. This Abstract must not include any proprietary/confidential information.

\* Please click the add attachment button to complete this entry.

Abstract1006652770.pdf

Attachments

ProjectAbstractAddAttachment

File Name

Abstract1006652770.pdf

Mime Type

application/pdf

## **The Sampler Archive Project: Crosswalks, Crowdsourcing, and Collaborative Communities**

### **Abstract**

The *Sampler Archive Project* is a collaborative effort between the University of Delaware (lead applicant), the University of Oregon, the 1200 member Sampler Consortium, and partnering museums across the country with collections of American samplers and related embroideries created as part of the schoolgirl curriculum in the 17<sup>th</sup> to 19<sup>th</sup> centuries. The long-term goal of the *Sampler Archive Project* is to expand knowledge and scholarship related to historic samplers and the critical role of needlework instruction for girls and young women by (a) creating a publically accessible online searchable database of all known American samplers and related schoolgirl embroideries, and (b) supporting the Archive's in-depth and continued use in ways that advance scholarship and contribute to existing knowledge. In the fall of 2011, the University of Delaware launched the first phase of the *Sampler Archive Project* with an award of \$300,000 from the National Endowment for the Humanities.

*The Sampler Archive Project: Crosswalks, Crowdsourcing, and Collaborative Communities* requests funds for Phase 2, a two-year initiative (10/1/12 to 9/30/14) designed to accomplish three major objectives:

1. Develop and evaluate a cost-effective model for greatly enhancing the size of the Archive's thematic digital collection using automated systems for harvesting data from proprietary cataloging software;
2. Develop and evaluate a "community-sourcing" model for obtaining accurate and authoritative curatorial documentation using subject experts from the historic sampler community;
3. Develop and evaluate new digital tools and online workspaces that promote in-depth analysis of the archive's digital resources, collaborative scholarly inquiry, and new lines of research.

The proposed *Sampler Archive Project: Crosswalks, Crowdsourcing, and Collaborative Communities* is designed to expand the use of these digital resources and is aligned with the IMLS strategic goal: "Practice exemplary stewardship of collections and use the power of technology to facilitate discovery of knowledge and cultural heritage." We propose to use the "power of technology" to: (a) model cost-efficient strategies for greatly expanding a thematic digital collection of objects drawn from multiple repositories and (b) model how the creative use of digital tools and collaborative workspaces can impact and improve scholarly inquiry. In addition, we propose to practice exemplary stewardship by (c) creating detailed physical and historical documentation of each object; and (d) modeling the use of community experts to conduct the extensive documentation efforts usually performed by curators, while simultaneously ensuring authoritative quality and institutional control. Specific work will focus in five areas:

1. Developing and refining a metadata harvesting system to capture data from proprietary cataloging software used by museums across the nation with historic samplers in their collections;
2. Developing and implementing a "community-sourcing" model for extensive object documentation leveraging the passion and subject expertise of the 1200 member Sampler Consortium;
3. Designing and developing digital tools and online collaborative workspaces to transform scholarly inquiry and sharing;
4. Developing a "social networking hub" and social media network to support implementation, dissemination, and long-term sustainability;
5. Conducting an outcomes-based evaluation investigating changes in behavior and knowledge for targeted audiences.

The success of the project will be seen in at least three ways: (a) expanded access to and use of the *Sampler Archive's* digital collection of American samplers and related schoolgirl embroideries; (b) increased use of "community-sourcing" as a viable and productive strategy for leveraging the expertise of community experts for conducting authoritative curatorial cataloging and artifact documentation; and (c) widespread adoption of digital tools and collaborative online workspaces for scholarly inquiry and communication with diverse audiences.

## Attachments Form

**Instructions:** On this form, you will attach the various files that make up your grant application. Please consult with the appropriate Agency Guidelines for more information about each needed file. Please remember that any files you attach must be in the document format and named as specified in the Guidelines.

**Important:** Please attach your files in the proper sequence. See the appropriate Agency Guidelines for details.

1) Please attach Attachment 1	Programinfo1006652795.pdf	Mime Type: application/pdf
2) Please attach Attachment 2	Organizationalprofile1006652796.pdf	Mime Type: application/pdf
3) Please attach Attachment 3	Narrative1006652801.pdf	Mime Type: application/pdf
4) Please attach Attachment 4	Scheduleofcompletion1006652774.pdf	Mime Type: application/pdf
5) Please attach Attachment 5	Detailedbudgetyear11006652802.pdf	Mime Type: application/pdf
6) Please attach Attachment 6	Detailedbudgetyear21006652803.pdf	Mime Type: application/pdf
7) Please attach Attachment 7	Summarybudget1006652779.pdf	Mime Type: application/pdf
8) Please attach Attachment 8	Budgetjustification1006652794.pdf	Mime Type: application/pdf
9) Please attach Attachment 9	Projectstaff1006652782.pdf	Mime Type: application/pdf
10) Please attach Attachment 10	Resumes1006652784.pdf	Mime Type: application/pdf
11) Please attach Attachment 11	Proofnonprofit1006652785.pdf	Mime Type: application/pdf
12) Please attach Attachment 12	Indirectcostrate1006652787.pdf	Mime Type: application/pdf
13) Please attach Attachment 13	Partners1006652788.pdf	Mime Type: application/pdf
14) Please attach Attachment 14	Specificationsdigital1006652790.pdf	Mime Type: application/pdf
15) Please attach Attachment 15	Supportingdoc11006652792.pdf	Mime Type: application/pdf

# PROGRAM INFORMATION SHEET – PAGE ONE

## 1. Applicant Information

a. Legal Name (5a from Face Sheet): University of Delaware

b. Organizational unit (if different from Legal Name) : Winterthur Program in American Material Culture

c. Organizational Unit Address

Street1: 210 Hullihen Hall

Street2:

City: Newark

County: USA

State: DE

Zip+4/Postal Code: 19716

d. Web Address: <http://www.udel.edu>

e. Type of Institution (Check one):

- |   |  |   |
|---|--|---|
| <input type="checkbox"/> Academic Library               | <input type="checkbox"/> Library Association           | <input type="checkbox"/> School Library or School District          |
| <input type="checkbox"/> Aquarium                       | <input type="checkbox"/> Library Consortium            | applying on behalf of a School                                      |
| <input type="checkbox"/> Arboretum/Botanical Garden     | <input type="checkbox"/> Museum Library                | Library or Libraries  |
| <input type="checkbox"/> Art Museum                     | <input type="checkbox"/> Museum Services Organization/ | <input type="checkbox"/> Science/Technology Museum                  |
| <input type="checkbox"/> Children's/Youth Museum        | Association  | <input type="checkbox"/> Special Library                            |
| <input type="checkbox"/> Community College              | <input type="checkbox"/> Native American Tribe/Native  | <input type="checkbox"/> Specialized Museum **                      |
| <input type="checkbox"/> Four-year College              | Hawaiian Organization                                  | <input type="checkbox"/> State Library                              |
| <input type="checkbox"/> General Museum*                | <input type="checkbox"/> Natural History/Anthropology  | <input type="checkbox"/> State Museum Agency                        |
| <input type="checkbox"/> Graduate School of Library and | Museum   | <input type="checkbox"/> State Museum Library                       |
| Information Science                                     | <input type="checkbox"/> Nature Center                 | <input type="checkbox"/> Zoo  |
| <input type="checkbox"/> Historic House/Site            | <input type="checkbox"/> Planetarium                   | <input checked="" type="checkbox"/> Institution of higher education |
| <input type="checkbox"/> Historically Black College or  | <input type="checkbox"/> Public Library                | other than listed above   |
| University  | <input type="checkbox"/> Research Library/Archives     | <input type="checkbox"/> Other, please specify:                     |
| <input type="checkbox"/> History Museum                 |  |   |

\*A museum with collections representing two or more disciplines equally (e.g., art and history)

\*\*A museum with collections limited to one narrowly defined discipline (e.g., textiles, maritime, ethnic group)

## 2. Grant Program or Grant Category

☐ a. 21<sup>st</sup> Century Museum Professionals

☐ b. Congressionally Directed Grants

☐ c. Connecting to Collections: Statewide Grants

d. Conservation Project Support

- ☐ General Conservation Survey  
☐ Detailed Conservation Survey  
☐ Environmental Survey  
☐ Environmental Improvements  
☐ Treatment  
☐ Training

e. Grants for Learning Labs in Libraries and Museums

Select Museum or Library:

- ☐ Museum  
☐ Library

f. Laura Bush 21<sup>st</sup> Century Librarian Program

Select Funding Category:

- ☐ Project Grant  
☐ Collaborative Planning Grant  
☐ National Forum Planning Grant

Select Project Category:

- ☐ Master's-level Programs  
☐ Doctoral-level Programs  
☐ Research: Early Career Development  
☐ Continuing Education  
☐ Programs to Build Institutional Capacity  
☐ Scholarship Continuation

g. Museum Grants for African American History and Culture

h. Museums for America

- ☐ Engaging Communities  
☐ Building Institutional Capacity  
☐ Collections Stewardship

i. National Leadership Grants

Select Museum or Library:

- ☒ Museum  
☐ Library

Select Funding Category:

- ☒ Project Grant  
☐ Planning Grant  
☐ National Forum Grant

Select Project Category:

- ☒ Advancing Digital Resources  
☐ Demonstration  
☐ Library Museum Collaboration  
☐ Research

j. Native American/Native Hawaiian Library Services

- ☐ Basic Grant only  
☐ Basic Grant with Education/Assessment Option  
☐ Enhancement Grant  
☐ Native Hawaiian Library Services

continued on next page...

# PROGRAM INFORMATION SHEET – PAGE TWO

## 2. Grant Program or Grant Category (cont'd)

### k. Native American/Native Hawaiian Museum Services

- ☐ Programming  
☐ Professional Development  
☐ Enhancement of Museum Services

### l. Sparks! Ignition Grants

Select Museum or Library:

- ☐ Museum  
☐ Library

## 3. Request Information

a. IMLS funds requested: \$249,996.00

b. Cost share amount: \$88,390.00

## 4. Museum Profile (Museum Applicants only)

a. Is the institution either a unit of state or local government or a private not-for-profit organization that has tax-exempt status under the Internal Revenue Code and that is organized on a permanent basis for essentially educational or aesthetic purposes? ☐ Yes ☐ No

b. Does the institution own or use tangible objects, whether animate or inanimate? ☐ Yes ☐ No

c. Does the institution care for tangible objects whether animate or inanimate? ☐ Yes ☐ No

d. Are these objects exhibited by the institution to the general public on a regular basis through facilities the institution owns or operates? ☐ Yes ☐ No

e. Is the institution open and exhibiting tangible objects to the general public at least 120 days a year through facilities the institution owns or operates? ☐ Yes ☐ No

Institution's attendance for the 12-month period prior to the application: Onsite:      Offsite:

Year the institution was first open and exhibiting to the public:

Total number of days the institution was open to the public for the 12-month period prior to application:

f. Does the institution employ at least one professional staff member, or the fulltime equivalent, whether paid or unpaid, who is primarily engaged in the acquisition, care, or exhibition to the public of tangible objects owned or used by the institution? ☐ Yes ☐ No

Number of full-time paid institution staff:

Number of full-time unpaid institution staff:

Number of part-time paid institution staff:

Number of part-time unpaid institution staff:

g.

Fiscal year	Revenue/ Support Income	Expenses/ Outlays	Budget deficit (if applicable)*	Budget surplus (if applicable)*
Most recently completed FY				
Second most recently completed FY				

\*If Institution has a budget deficit or surplus for either of the two most recently completed fiscal years, please explain the circumstances of this deficit or surplus in the Text Responses section of the application.

## 5. Project Partners

In the space below, please list the names of any organizations that are official partners in the project. All official partners must include a completed Partnership Statement Form in this package.

Center for Advanced Technology in Education (CATE) at the University of Oregon

## 6. Native Hawaiian Organization Eligibility (Native American/Native Hawaiian Programs only)

Is the institution an eligible not-for-profit organization that primarily serves and represents Native Hawaiians (as defined in Title 20 U.S.C. Section 7517; if yes, see Proof of Eligibility requirements)? ☐ Yes ☐ No

## PROGRAM INFORMATION SHEET – PAGE THREE

### 7. Institutional Profile (Native American Library Services Grants only)

- a. Number of hours per week the library collection is accessible to patrons:
- b. Number of staff dedicated full-time to library operations:
- c. Number of staff with part-time library duties:
- d. Number of items in the collection (books, journals, media):
- e. Number of items checked out per year:
- f. Does library staff have access to the Internet? ☐ Yes ☐ No
- g. Does the library provide public access to the Internet? ☐ Yes ☐ No
- h. Amount of operating budget for library services in most recently completed fiscal year:
- i. Identify which of the following activities will be supported by grant funds (check all that apply):
  - ☐ Expand services for learning and access to information and educational resources.
  - ☐ Develop library services that provide all users with access to information.
  - ☐ Provide electronic and other linkages between and among all types of libraries.
  - ☐ Develop public and private partnerships with other agencies and community-based organizations.
  - ☐ Target library services to help increase the access and the ability to use information resources for individuals of diverse backgrounds, with disabilities, or with limited functional literacy or information skills.
  - ☐ Target library and information services to help increase the access and the ability to use information resources for persons having difficulty using a library, and for underserved urban and rural communities.
- j. Maintenance of Effort (check the appropriate response):
  - ☐ FY 2010 expenditures will equal or exceed previous 12 month grant period. Maintenance of effort is assured.
  - ☐ FY 2010 expenditures will not equal or exceed previous 12 month expenditure. Maintenance of effort is not assured.
  - ☐ Maintenance of effort does not apply.

### 8. Collection and Material Information (Conservation Project Support Grants only)

#### a. Type of Collection

- |  |   |
|--|---|
| <input type="checkbox"/> Art             | <input checked="" type="checkbox"/> History |
| <input type="checkbox"/> Natural History | <input type="checkbox"/> Anthropology       |
| <input type="checkbox"/> Living Plants   | <input type="checkbox"/> Living Animals     |

#### b. Types of Materials. Use a scale from 1 (primarily affected) to 4 (minimally affected) to show which collection types are primarily affected by the project:

aeronautics, space/airplanes	horological (clocks)	photography, negatives
animals, live	landscape features, constructed	photography, prints
animals, preserved	machinery	physical science projects
anthropologic, ethnographic	maritime, historic ships	plants, live
archaeological	medals	plants, preserved
books	medical, dental, health, pharmacological	sculpture, indoor
Ceramics, glass, metals, plastics		sculpture, outdoor
documents, manuscripts	military, including weapons	1 textiles and costumes
furniture/wooden objects	motion picture, audiovisual	tools
geological, mineral, paleontological	musical instruments	toys and dolls
historic building	numismatics (money)	transportation, excluding airplanes
historic sites	paintings	
	philatelic (stamps)	works of art on paper

## Organizational Profile

The University of Delaware and the Winterthur Museum, Garden & Library established this program in 1952 to promote the study of American material culture and the decorative arts at the graduate level. Material culture scholars study the history and philosophy of people and their things. The Winterthur Program's special niche is its emphasis on the interdisciplinary study of ideas, objects, and contexts using the extraordinary collections of the Winterthur Museum, and field-based study of landscapes, buildings, decorative arts, and design. No other program offers the same range of hands-on study of objects at either a Master's or Doctoral level.

The University of Delaware and the Winterthur Museum, Garden & Library established the Winterthur Program in American Material Culture in 1952. Then known as the Winterthur Program in Early American Culture, it was the first graduate program dedicated to the interdisciplinary study of material culture and the decorative arts in the United States. The program continues to lead museum and academic scholarship, and graduates hold key positions in academic institutions, government, libraries, museums, and preservation organizations. In 2007, the Program's Executive Committee voted to adopt a new name to reflect the fact that students and faculty studied all periods of American cultural history, not just those deemed early.

The Program's sixty-year commitment to excellence and the public humanities is amplified by a constellation of distinguished Departments, Programs and Faculty that make the University of Delaware the unparalleled center for the study of material culture in the United States. These include: The Departments of Anthropology, Art History, English, History, and the Winterthur/University of Delaware Program in Art Conservation; the Center for Historic Architecture and Design, the Hagley Program, The Museum Studies Program, the Ph.D. Program in the History of American Civilization, and the Preservation Studies Program.

## Sampler Archive Project: Crosswalks, Crowdsourcing, and Collaborative Communities

### Statement of Need

**Background.** The *Sampler Archive Project* is a collaborative partnership between the University of Delaware's Winterthur Program in American Material Culture, the University of Oregon's Center for Advanced Technology in Education, the 1200 member international Sampler Consortium, and partnering museums across the country with collections of American samplers and related embroideries created as part of the schoolgirl curriculum in the 17<sup>th</sup> to 19<sup>th</sup> centuries. The long-term goal of the *Sampler Archive Project* is to expand knowledge and scholarship related to historic samplers and the critical role of needlework instruction for girls and young women by (a) creating a publically accessible online searchable database of all known American samplers and related schoolgirl embroideries, and (b) supporting the Archive's in-depth and continued use in ways that advance scholarship and contribute to existing knowledge (Bryant, 2011). Intended audiences include amateur and professional scholars in such fields as early American history, American material culture, public history, women's studies, women's education, children's studies, history of American education, female academies, literacy education, decorative arts, folk art, textile art, American genealogy, local and regional history, and digital humanities. Additional audiences include museum curators, staff at local historical societies (paid and volunteer), needlework enthusiasts, textile conservators, sampler dealers, auction houses, descendants of sampler makers, and private collectors of antique needlework.

The *Sampler Archive Project* is currently funded with an award of \$300,000 from the National Endowment for the Humanities. Using these funds, we will have accomplished the following major activities by Fall 2012:

1. Developed metadata standards and controlled vocabularies for documenting historic needlework samplers and related schoolgirl embroideries;
2. Identified: (a) core metadata (required for all objects in the database), (b) expanded metadata (required for the documentation of an object to be complete), and (c) supplementary metadata (information that places the object and/or the maker in historical and/or genealogical context);
3. Programmed an open source, online searchable database to house all information and images for documented samplers and related schoolgirl embroideries;
4. Developed a multilayered process and procedures for documenting samplers and related schoolgirl embroideries from collections and collectors with varying degrees of technical expertise;
5. Designed and developed a web interface to enable hand entry of information and images from documented samplers at all stages of the documentation process;
6. Populated the online searchable database with at least 90 objects from the collections of three museums: Winterthur, the DAR, and the Rhode Island Historical Society;

By the end of Spring 2013 the *Sampler Archive Project* will have accomplished the following additional activities:

7. Designed and developed online training materials to enable the *Sampler Archive Project* to involve members of the historic sampler community in the location and documentation of samplers;
8. Populated the online searchable database with at least 300 objects from the collections of three museums: Winterthur, the DAR, and the Rhode Island Historical Society;
9. Designed and developed a userfriendly website that enables scholars and other members of the community interested in historic samplers to browse and search the Sampler Archive database using various filters.
10. Tested the website with diverse audiences to ensure usability for multiple purposes and diverse audiences, including those with sensory and mobility limitations.

The proposed *Sampler Archive Project: Crosswalks, Crowdsourcing, and Collaborative Communities* is designed to expand the use of these digital resources and is aligned with the IMLS strategic goal: "Practice exemplary stewardship of collections and use the power of technology to facilitate discovery of knowledge and cultural heritage." We propose to use the "power of technology" to: (a) model cost-efficient strategies for greatly expanding a thematic digital collection of objects drawn from multiple repositories and (b) model how the creative use of digital tools and collaborative workspaces can impact and improve scholarly inquiry. In addition, we propose to practice exemplary stewardship by (c) creating detailed physical and historical documentation of each object; and (d) modeling the use

of community experts to conduct the extensive documentation efforts usually performed by curators, while simultaneously ensuring authoritative quality and institutional control.

**Problems Addressed.** The *Sampler Archive Project: Crosswalks, Crowdsourcing, and Collaborative Communities* is a two-year initiative designed to address three major problems plaguing the expansion and scholarly use of thematic online digital collections of artifacts from multiple repositories: (a) diverse and incompatible metadata, (b) documentation inconsistency and expense, and (c) inadequate models and tools for scholarly inquiry. Each is addressed below.

- ***Diverse and Incompatible Metadata.*** Most museums and historical societies have adopted one of several commercially available software cataloging systems. Our needs assessment revealed at least five major proprietary systems commonly in use by museums with substantial sampler collections: *TMS*, *Argus*, *KE EMu*, *MINISIS*, and *PastPerfect* (Please see *Supplementary Materials* for an initial list of museums with sampler collections using each software system). Although all programs adopt the Chenhall nomenclature, the systems have different information architectures and each interprets its underlying metadata schema in a different way. To combine information on samplers (or any other artifact category) from multiple museums using multiple cataloging systems requires the imposition of a common metadata scheme, and the ability to export data from multiple proprietary systems into one common database. We propose to develop, test, and refine a model for accomplishing this task that is cost-effective, acceptable to cultural heritage institutions, and leads to improved documentation for objects in their collections and collaborative opportunities for continued enrichment.
- ***Documentation Inconsistency and Expense.*** Sampler collections in museums are comprised of objects donated by families and collectors, as well as objects purchased by the institution. Sometimes the only documentation associated with a sampler is what was contributed at the time of accession, which may or may not be accurate. Over the years, verification and expansion of the information record result from (a) multiple in-house cataloging efforts, (b) studies prompted by an upcoming exhibition, and (c) independent research by scholars. By default, these documentation efforts are conducted by individuals with varying levels of expertise, working toward different goals, within changing contexts and diverse registrarial expectations. The resulting records are often incomplete and frequently inconsistent in the type and granularity of data recorded, even at the same institution. This diversity in catalog records increases significantly when integrating records from multiple collections. In short, there is little standardization in the process of cataloging historic samplers and the resulting documentation for these culturally important objects is both incomplete and inconsistent, within and across institutions. We propose to develop, test, and implement a cost-effective, model for “community-sourced” online documentation that relies on trained subject experts working within a standardized metadata schema using the *Sampler Archive’s* controlled vocabularies and procedures. As discussed below, this model leverages the knowledge and commitment of the historic sampler community of experts, enabling partnering museums to benefit from thousands of hours of documentation effort at little expense and without losing curatorial control.
- ***Inadequate Models for Technology-Supported Scholarly Inquiry.*** There are numerous advantages for scholars in having all known objects of a specific type in the same online database – not the least of which is the ability to search across collections that reside in different repositories in diverse geographic locations. What is often missing, however, are digital tools and online workspaces that enable scholars and interested users to virtually collect, manipulate, compare, and analyze selected objects of interest from multiple points of inquiry. Also missing are digital tools and online spaces that enable groups of scholars to collaborate on a project, share the results of scholarly inquiry within the community or with a broader audience, and/or merge data with related online databases (e.g., the *Quilt Index*). A 2011 needs assessment of scholars within the historic sampler community provided insights into the types of digital tools and online workspaces that would advance and transform their work. Working from their feedback, we propose to develop, and test an array of digital tools, online workspaces, and data enhancement techniques to support independent and collaborative scholarly inquiry using objects in the *Sampler Archive* images and data.

**Innovation.** The problems identified above are not unique to museum collections of needlework samplers. Furthermore, metadata harvesting from multiple repositories is one of two major approaches used to enable searching across collections and institutions (NISO, 2004). The metadata harvesting proposed for the Sampler Archive is seen as a necessary step to populating the database with the critical mass of detailed artifact records

needed for testing documentation usability and value to intended audiences, as well as pinpointing necessary refinements. The successful crosswalk process will ultimately enable access to the information about American samplers now in electronic catalog records of museums and other cultural heritage institutions nationwide – estimated to be approximately 15,000 objects (Sampler Consortium Report, 2011).

What we believe to be truly innovative about our proposal is the use of emerging techniques for “crowdsourcing”, or in this case “community-sourcing”, to conduct the scholarly work of object documentation normally performed by curatorial staff. As described below, we intend to capitalize on the passion and expertise of the historic needlework community (members of the Sampler Consortium) using a system that provides both structure and rewards for participants, as well as curatorial oversight to ensure accuracy and compliance with the standards developed for the *Sampler Archive* and expected by our partnering museums. Most efforts at “crowdsourcing” in the humanities have focused on manuscript transcription (e.g., see *Transcribe Jeremy Bentham* by Moyle & Wallace, 2010). Examples of museums using “crowdsourcing” techniques include (a) community input into the selection of objects for an exhibition (see Concord Museum in MA) and (b) tagging photographs with metadata for improved description and access (see Brooklyn Museum). To our knowledge there is no model for using a community of subject experts for digital cataloging of three-dimensional objects held in multiple cultural heritage institutions. We propose to develop, implement, evaluate and disseminate information about such a model.

### Impact and Benefits to Intended Audiences

**Benefits to Intended Audiences.** Accomplishing the project’s objectives will result in three major benefits to our intended audiences: (a) an online searchable database with information and images for at least 3000 examples of historic samplers and related girlhood embroideries; (b) a standardized documentation process that ensures accurate and consistent information across objects in the Sampler Archive database; and (c) digital tools and online work spaces that support users interested in virtually collecting, manipulating, comparing, and analyzing selected objects in the *Archive*. In addition, the project will provide the historic sampler community with opportunities to contribute to the knowledge base about historic samplers in ways that legitimize their expertise and commitment to the field. All of the above are aimed at increasing and enhancing scholarly inquiry about samplers as objects of material culture that have enormous historical, artistic, educational, and genealogical value.

**Impact on the Field.** The primary impact on the field of museum science and curatorial practice is the development of a new and affordable model for digital documentation and cataloging that will greatly enhance public access to detailed descriptions and accurate historical records for objects in geographically distributed repositories. By “outsourcing” documentation efforts to subject experts working online and for no monetary reward, this model helps to address some of the long-term challenges facing museums and cultural heritage institutions today: lack of dollars for curatorial specialists, lack of access to specialist consultants able to document collections, and insufficient technical infrastructure to put collections online. The diffuse communities of subject expertise gathered together under the Sampler Consortium umbrella can be duplicated in enthusiast communities for other kinds of material artifacts. Museums and other cultural heritage institutions need a viable solution that reduces the cost of, and investment of, staff time and expertise required for thorough documentation of institutional collections. The potential benefits for the institutional staff and their constituencies, as well as scholarly researchers, students, teachers, and members of the general public are enormous.

**Interoperability and Accessibility.** The Sampler Archive adheres to W3C specification for interoperability and accessibility for Web technology based on RDF taxonomy. For users with disabilities or who use screen readers, the W3C has defined and recommended the use of the RDF protocol for the proper definition and clarification defined by intelligent semantics. Larger-scale initiatives are likely to adhere to W3C recommendations as well, and will be able to reuse and repurpose our data in their systems.

### Project Design and Evaluation

**Goals, Objectives, and Activities.** This project’s goals are to: (1) expand audience access to and scholarly use of an online digital collection of historic American samplers; and (2) demonstrate sustainable models for engaging and capitalizing on the passion and subject expertise in the historic sampler community. We have three objectives:

1. Develop and evaluate a cost-effective model for greatly enhancing the size of a thematic digital collection drawn from multiple repositories using automated systems for harvesting data from proprietary cataloging software;
2. Develop and evaluate a “community-sourcing” model for obtaining accurate and authoritative curatorial documentation using subject experts from the historic sampler community;
3. Develop and evaluate new digital tools and online workspaces that promote in-depth analysis of the archive’s digital resources, collaborative scholarly inquiry, and new lines of research.

**Develop and refine a data harvesting system for proprietary cataloging software.** Activities in this group focus on developing, implementing, and refining a process for obtaining catalog information from partner museums through automatic data harvesting from proprietary software cataloging systems. Our needs assessment research indicates there are multiple proprietary software cataloging systems used by museums with significant sampler collections, and five that appear to be the most common: *TMS*, *Argus*, *KE EMu*, *MINISIS*, and *PastPerfect*. We have partnered with museums using all five software systems, with the goal of collaborating to develop easy to use data mapping and crosswalk procedures for each system. Please see *Supplementary Materials* for a document entitled *Cataloging Software used by Selected Museums with Sampler Collections*. It names all five software packages, each followed by a list of museums known to use that software and the number of American samplers in their collections. Although the number of samplers identified on this list totals 4,918, this is by no means an exhaustive list of museums holding samplers in their collections and represents less than a third of the samplers estimated to be in the collections of our country’s public and private museums (based on data gathered by the Sampler Consortium in its ongoing survey of collections nationwide). The ten museums listed in bold are those that have partnered with the Sampler Archive for Year 1, and together will contribute 1,861 samplers to the database. Once our procedures are streamlined for each cataloging system, we will invite additional museums to participate, sufficient to boost the total number of objects in the Sampler Archive to at least 3000. Activities for developing and refining a data harvesting system will include:

1. Develop a comprehensive field dictionary identifying and naming the metadata fields used by the Sampler Archive. Illustrate with examples of how data in each field should be presented (e.g., Jane Doe, not Doe, Jane)
2. Request a Comma Separated Values (CSV) report (using some other character for the comma due to the frequent use of commas in the data fields) from one partnering museum for each cataloging software system. The CSV report should provide data arranged in an order designated by project staff, with data columns renamed to reflect the Sampler Archive field dictionary.
3. Clean up the CSV reports as needed (e.g. write scripts that separate multiple element fields into separate fields within the Sampler Archive database) and import into the Sampler Archive.
4. Refine the data harvesting instructions and field dictionary, and then request a CSV report from a second museum using the same cataloging software. Repeat as needed.
5. For cataloging systems that do not readily export data as CSV files (e.g. Argus), we will adopt or develop intermediary software applications to enable this task.
6. Invite additional museums to contribute, expanding the number of objects in the database to 3000.
7. Conduct evaluation activities. Important here will be the cost-benefit and satisfaction analysis enabled by having three museum partners who also participated in the project’s first phase. This means we can compare the time and expense of using automated procedures against the time and expense of hand entry.

**Develop and implement a “community-sourcing” model for object documentation.** The project proposes to develop and implement a model for curatorial object documentation that relies on the concept of “crowdsourcing”—a model for distributed work where discrete tasks are assigned (sourced) to individuals in the community (crowd) who have indicated interest in participating. “Payment” is the satisfaction of having made a scholarly contribution to a valued community, and/or visible recognition of their effort by other members of the same community. In the case of the *Sampler Archive Project*, project staff will (a) develop a model for tapping the array of expertise in the Sampler Consortium (the crowd or, in this case, community), (b) assign portions of the sampler documentation task to subject experts within the Sampler Consortium who volunteer to contribute in areas where they have identified skill sets, (c) manage contributions submitted by Consortium members; and (d) reward completion of assigned tasks by recognizing contributions using the project’s social networking venues (e.g. a post to Facebook or Twitter). Members of the Sampler Consortium community will elect which tasks are best suited to their skills and interests,

and then receive online training in how to complete the documentation tasks in compliance with Sampler Archive standards. Contributors will demonstrate mastery on tasks documenting standardized training objects with known answers before being assigned documentation tasks where data are integrated into object's record. Accuracy will be monitored by assessing inter-rater reliability across a random sample of samplers from each contributing museum. Individuals with low agreement scores will receive additional training and mentoring. Sampler documentation by "community-sourcing" will be conducted on three types of tasks. For each set of tasks we will solicit one or more team leader from the Sampler Consortium membership, who will work with project staff to coordinate, motivate, and record progress on the "outsourced" documentation effort. The proposed documentation model conforms to recommendations for crowdsourcing projects for museums and libraries (

1. Tasks that rely on careful "reading" and "transcribing" of information from high resolution photographs contributed to the Archive by partner museums. These tasks comprise the core of the Sampler Archive documentation process, based on metadata standards and controlled vocabularies established during the initial (NEH funded) portion of the *Sampler Archive Project*. We anticipate dividing the documentation effort into at least six component tasks: Text, Motifs, Borders & Bands; Stitches, Color, and Condition, with each task leading to data entry on 10 to 20 different fields. Illustrated support materials will be developed for each.
2. Tasks that require verifying or adding to the museum's catalog record through online research. Historical and genealogical data in museum catalog records rarely cite the information source. This set of documentation tasks requires online research to locate sources for information in the record using best practices for genealogical research and historical inquiry. We have partnered with the *New England Historical and Genealogical Society* to assist in developing standards for genealogical documentation for this endeavor.
3. Tasks that collate and verify documentation data from multiple sources to create a complete Sampler Archive record. Information from multiple stages of the documentation process and multiple sources will need to be collated, inconsistencies identified and resolved, and a complete record created. The resulting record will then be submitted to the contributing museum for review and approval prior to posting online for public viewing.

***Design and develop digital tools and online workspaces for scholarly inquiry and sharing.*** As described in the *Statement of Need*, scholars in the Sampler Consortium responded to a Needs Assessment in Fall 2011 requesting input on how to support and advance their use of the *Sampler Archive's* digital resources. Recommendations were of two types: (a) those that require merging data in the *Sampler Archive* with other online databases or resources; and (b) those that enable users to easily organize, manipulate, compare, and otherwise analyze the *Sampler Archive's* digital assets. For the proposed project we will focus on the latter. Project staff will develop, implement, and test a server side suite of digital tools and workspaces that promote in-depth analysis, commentary, collaboration, and sharing. During Year 1 of the proposed project, we will develop, implement, and test six sets of digital tools and workspaces requested in the 2011 Needs Assessment:

1. A social networking hub that enables researchers to query the *Sampler Archive* community via multiple social media outlets simultaneously, illustrated by drawing on and linking to the *Archive's* digital assets;
2. An automatic cropping and resizing tool that enable's easy comparison and overlay of motifs (or other design features) from multiple samplers by aligning them to the same grid and making them the same size;
3. A pattern matching tool that launches a search of the *Archive's* assets to find similar representations of a specific sampler motif, alphabet, border pattern, or overall layout, with results returned in order of similarity.
4. A collaborative light table that allows teams of scholars to collect, organize, manipulate, analyze, share, and annotate samplers from the *Archive* and other collections when working on a joint project.
5. A gallery for interactive online exhibits drawn from the *Sampler Archive's* digital assets, illuminated with layers of multimedia annotation by research teams and the sampler community's diverse subject experts.
6. Tools that enable numerical data summary and visual data representations of results from scholarly inquiry.

Staff will solicit continued community involvement in the identification, design, and testing of specific digital tools as the *Sampler Archive* database comes online and includes an expanded body of objects, thus enabling scholarly inquiry, collaborative communication, and dissemination to the sampler community. At the beginning of Year 2 (with an estimated 1500 and 2000 samplers in the *Archive*) we will commence a series of monthly online, interactive work groups designed to surface additional strategies for advancing the *Sampler Archive's* digital resources through

new digital tools and workspaces. Each work group will have a diverse array of expertise from the Sampler Consortium community and be tasked with proposing and exploring different approaches to using the *Sampler Archive's* digital resources for scholarly inquiry. These new ideas will then be integrated into the *Sampler Archive* suite of tools and workspaces as time and budget allow.

**Conduct an outcomes-based evaluation investigating changes in behavior and knowledge for targeted audiences.** Dr. Susan Frankel of RMC Research will serve as our Evaluation Consultant. Dr. Frankel will assist project staff in defining important outcomes for project goals, identifying appropriate outcome indicators, and integrating procedures for collecting data on outcome indicators into the project's work flow. In addition, she will assist project staff in interpreting the data generated from this initiative and using the data to improve project results. Dr. Frankel will also assist in identifying strategies for graduate students to participate in the collection and interpretation of evaluation data. Students will be recruited from the Department of Museum Studies, University of Delaware; and the Department of Educational Measurement and Center for the Study of Women in Society, University of Oregon. Listed below are a sample of the outcomes and outcome indicators to be used in the evaluation of this project:

Desired Outcome	Outcome Indicators
Cost benefit analysis of crosswalk procedure leads to continued use by project and partnering museums	Decrease in mean \$s/record/cataloging system Increase in # of institutions agreeing to contribute catalog data % of museum staff who report satisfaction with time & cost
"Community-sourcing" documentation model is manageable and sustainable	Increase in # of hours contributed by subject expert documenters Decrease in # of hours required of project staff to coordinate Increase in # months that documenters continue to contribute % of documenters who report satisfaction with documentation model
Documentation model provides data that are accurate and approved by curatorial staff at partnering museums	Cross documenter agreement = 90% or better Increase in % of records approved by curatorial staff over time Increase in # of records in the <i>Sampler Archive</i> over time
Digital tools and collaborative online workspaces are increasingly used for scholarly inquiry and sharing	Increase in # minutes digital tools & workspaces are accessed Increase in scholarly products referencing use of <i>Sampler Archive</i> Increase in use of project's social networking outlets for sharing Increase in suggestions for additional digital tools and workspaces

**Management Plan.** The *Sampler Archive Project* is a collaborative partnership between the University of Delaware and the University of Oregon. The University of Delaware is the lead applicant and fiscal agent, as well as the project's academic home. Staff from the University of Delaware are responsible for working with the project's partner museums and overseeing the project's documentation efforts on digital resources contributed to the expanding archive of samplers and related girlhood embroideries. Staff from the University of Delaware will be coordinating the "community-sourcing" documentation effort, in collaboration with the Sampler Consortium Advisory Board and distributed membership. The University of Oregon will provide technical expertise related to database design and development, metadata harvesting and crosswalk protocols, as well as the construction and testing of digital tools and collaborative workspaces to support scholarly inquiry and expand use of the *Sampler Archive's* digital assets. Directors and staff from both universities meet weekly for two hours via WebEx, during which time project progress is reviewed and goals set for the coming week. In addition, there are quarterly online meetings via WebEx with the *Sampler Archive* Advisory Board.

Partnering with the *Sampler Archive Project* are ten museums and historical societies with significant collections of historic samplers. Each has agreed to contribute catalog information and high-resolution images for all American samplers in their collection, collaborating with staff efforts to develop a streamlined and cost-efficient method for enabling the automatic harvesting of data from their electronic cataloging systems. We intend to work with museums incrementally, developing, testing, and refining a data mapping and crosswalk procedure with one, before moving on to a second. It is anticipated this iterative process will enable us to surface the variations associated with each software platform and compensate for them as we proceed. Once data have been cleaned and ingested into the

*Sampler Archive* database, we will begin the process of documentation through the “community-sourcing” process described above. Documented records will be returned to contributing museums for curatorial approval.

**Technical Appropriateness.** The Sampler Archive is hosted on the WWW using a dedicated server with rigorous backup and security housed in the UO College of Education’s state of the art server facility under the management of the Center for Advanced Technology in Education. This facility provides 24/7 uninterruptible power services, fire abatement, atmosphere control, and security for the servers housed there. All activities associated with the current application will be conducted through this server facility. The server platform uses common open-source software, which provide maximum interoperability and scale to accommodate increases in data. Web applications employed are based in the emerging standards of the W3C, and are tested on all common browsers. The Sampler Archive is built upon open-source software subsystems including the Apache web server, MySQL database system, and a content management system known as KORA from the Matrix Center at Michigan State University (also used in the *Quilt Index*). Related tools and programming languages (XML, PHP, etc.) will employed to support the proposed web applications for crowd-sourcing, data-mapping, and cross-walking. The database design and corresponding web applications are based on the categories and fields of the Dublin Core metadata framework, and comply with project specific controlled vocabularies. Textual data and metadata are stored in UTF-8 database tables, while image data are kept in 24-bit TIFF, camera RAW when available, and PNG graphic formats. Encryption of the dataset is not contemplated at this time. As detailed on the Digital Products form, the photography and file types adhere to best practices. These are established in the field, but have been updated by The Federal Agencies Digitization Guidelines Initiative (FADGI) in their publication, “Technical Guidelines for Digitizing Cultural Heritage Materials. Please see the Sampler Archive Project’s Digital Products form for more detailed information.

### Project Resources

**Collaborating Institutions and Partners.** This project is a dynamic and highly collaborative effort featuring (a) an experienced team of scholars at two major research universities; (b) an international organization of experts in fields related to historic samplers; and (c) an expanding base of partnering museums and other cultural heritage institutions with significant collections of historic needlework. Please see Letters of Commitment (*Supplementary Materials*) and IMLS Partnership Statement forms for more information on collaborating institutions and partners.

- **Winterthur Program in American Material Culture**, in the College of Arts and Sciences at the University of Delaware serves as the academic home and fiscal agent for the *Sampler Archive Project*. The University of Delaware is internationally recognized as a leading research institution in the study of material culture. It hosts the Winterthur Program in American Material Culture, the Center for Material Culture Studies, the Department of Art Conservation, the Museum Studies Program, the Center for Historic Architecture and Design, and doctoral programs in both Preservation Studies and the History of American Civilization.
- **Center for Advanced Technology in Education (CATE)** in the University of Oregon’s College of Education will provide the technical expertise required for advancing the *Sampler Archive’s* digital resources as outlined in this proposal. CATE is a research and outreach unit that manages an annual budget of approximately \$3,500,000 in externally funded projects relating to technology applications in education and the humanities. CATE has been a full partner in the design and development of the *Sampler Archive* since inception.
- **Sampler Consortium** is an international organization of more than 1200 scholars, historians, curators, educators, genealogists, textile conservators, collectors, dealers, and needlework experts interested in the study of historic samplers and other girlhood embroideries. Its Steering Committee was instrumental in conceptualizing the *Sampler Archive Project* and is committed to recruiting consortium members with diverse expertise to engage in a “crowdsourcing” documentation effort for samplers from partnering museums.
- **Partnering Museums.** During Year 1, ten collaborating museums will contribute catalog information and photographs of all American samplers and related needlework in their collections. Three are partners in the NEH funded Phase 1, which enables cost-benefit comparisons between hand entry into the *Sampler Archive* database and automated entry: *Winterthur Museum*, *DAR Museum*, and *Rhode Island Historical Society*. Although the remaining seven museums vary in size and focus, each has a substantial collection of American samplers and each uses one of the five cataloging software systems targeted for data harvesting. They include the: *Cooper*

*Hewitt National Museum of Design, Philadelphia Museum of Art, Chester County Historical Society, Westtown School, Vassar College, Oregon Historical Society, and Newport RI Historical Society.* In Year 2 the project will partner with 10-15 additional museums using the targeted electronic cataloging systems (See *Supplementary Materials* for initial list).

**Personnel.** The *Sampler Archive Project* is directed by an experienced team of researchers and digital materials specialists from the University of Delaware and the University of Oregon. Please see their two page resumés for more information about expertise and experience.

- **Principal Investigator.** Dr. J. Ritchie Garrison (.05 FTE) is a Professor of History at the University of Delaware with an emphasis on American Civilization. He has had thirty years of experience working collaboratively with museums and material culture scholars and has been the Director of Winterthur Program in American Material Culture since 2004. He will provide administrative and fiscal oversight.
- **Project Director and Co-PI** (.35 FTE) Dr. Lynne Anderson is professor of education at the University of Oregon (.50 FTE) and adjunct professor at the University of Delaware (.20 FTE). She is a nationally recognized expert on technology applications in literacy education with an emphasis on technology-supported historical inquiry. As Project Director and Co-PI she will provide conceptual and administrative leadership, coordinate the efforts of project staff at both universities, work with the evaluation consultant on outcomes-based evaluation, direct dissemination efforts, and interface with the Advisory Board. Dr. Anderson's FTE is split by the two universities, .20 FTE to be paid by the University of Delaware and .15 FTE cost share from the UO.
- **Database Designer and Developer** (.15 FTE). Dr. Len Hatfield is a Research Associate the UO's Center for Advanced Technology in Education and has over 25 years' experience in humanities computing for research, development, and instruction. Dr. Hatfield will coordinate the development and implementation of database crosswalks and ensure interoperability with the existing Sampler Archive database structure.
- **Curator of Digital Collections** (on consulting contract). Dr. Keller has a Ph.D. in American history and an MA in American Material Culture. She has extensive experience in textile documentation for digital collections, most recently with *The Quilt Index*. Dr. Keller will coordinate the "community-sourcing" component of this project, working with team leaders and subject experts from the Sampler Consortium, and interfacing with partner museums as they review provide curatorial review of documented objects.
- **Website Designer and Developer** (.15 FTE). Judith Blair is the IT and Communications Manager at CATE and has over 30 years experience in graphic and multimedia design, with extensive knowledge of usability guidelines and best practices for web and multimedia development. She will coordinate the design and development of online digital tools and workspaces to advance scholarly inquiry and collaboration.
- **Social Media and Communications Coordinator** (.12 FTE). Alina Padilla-Miller is a doctoral student in the UO School of Journalism and a Research Assistant at CATE creating social media hubs for outreach projects. She will coordinate the social networking component of the project's communication plan.
- **Evaluation Consultant** (on contract). Dr. Susan Frankel is a Senior Research Associate for RMC Research in Portsmouth NH, with expertise in outcomes-based evaluation. She has served as an external evaluator on numerous federally funded projects and centers, and was part of the team that assessed the IMLS program *Museums for America*. She will consult on designing and implementing the project's evaluation plan.

**Advisory Board.** The *Sampler Archive Project* will benefit from the expertise of a newly expanded seven member Advisory Board comprised of leading scholars in the fields of American studies, women's studies, museum studies, material culture, public history, early American female education, historic textiles, and decorative arts. Advisory Board meetings are held once each quarter via web-based teleconference (WebE). Please see members' two-page resumés for more information about the extensive experience and expertise they bring to this project.

- Dr. Gloria Seaman Allen, Independent Researcher and author of *A Maryland Sampling: Girlhood Embroidery 1738-1860* (2007) and *Columbia's Daughters: Girlhood Embroidery from the District of Columbia* (2012).
- Dr. Mary Kelly, Professor of History, American Culture, and Women's Studies at the University of Michigan, and author of *Learning to Stand and Speak; Women, Education, and Public Life* (2008).
- Dr. Steven Lubar, Professor of History & American Civilization at Brown University and Director of the John Nicolas Brown Center for Public Humanities & Cultural Heritage.

- Dr. Maureen Daly Goggin, Professor of English at Arizona State University and co-editor of *Women and the Material Culture of Needlework and Textiles* (2009) and two other volumes on women and material culture.
- Dr. Marla Miller, Professor of History at the University of Massachusetts Amherst, Director of the Public History Program, and author of *The Needle's Eye: Women and Work in the Age of Revolution* (2006).
- Dr. Jennifer Monaghan, Professor of English at Brooklyn College, and author of *Learning to Read and Write in Colonial America* (2005) and *Reading for the Enslaved, Writing for the Free: Reflections on Liberty and Literacy* (2000).
- Dr. Susan Schoelwer, Curator at George Washington's Mount Vernon and author of *Connecticut Needlework: Women, Art, and Family, 1740-1840* (2010).

**Budget and Cost Sharing.** The University of Delaware requests a total of \$249,996 from the IMLS for the two-year project, with \$100,000 directed to the University of Oregon's Center for Advanced Technology in Education. The two universities will contribute a total of \$88,390 as cost share contributions, approximately 35% of total requested budget. The project will also benefit from significant additional contributions from partnering organizations: (a) technical support from the project's System Administrator at the UO; (b) curatorial documentation from members of the Sampler Consortium; (c) staff time from participating museums, and (d) assistance with evaluation activities by graduate students. For a more detailed description of these contributions, please see the document *Additional Contributed Funding and Support* in the section labeled *Supplementary Materials*.

### Communication Plan

**Dissemination to Intended Audiences.** The *Sampler Archive Project* will maintain an active and varied dissemination effort to share the project's progress and evaluation results with four major intended (and overlapping) audiences: the historic sampler community, the museum community, scholars, and experts in digital humanities. Updates on project progress will be shared on a regular basis through the project's social media outlets (see below) and announced to the 1200 *Sampler Consortium membership* through its blog, newsletter, and website. These announcements are regularly picked up by related blogs and discussion groups, creating even wider visibility. Opportunities for community participation in the "crowdsourcing" documentation process, and ongoing recognition of documenters' achievements, will be announced using the same venues. Results of the project's evaluation efforts will be shared with *scholars and museum professionals* through conference presentations and annual meetings such as those of the American Historical Association, the American Association of Museums, the American Studies Association, and Museums & the Web. Articles to publications targeting museum professionals (e.g. *Museum*) will be written and submitted. Project staff already attend and present at conferences in the digital humanities and material culture, especially those related to textiles and decorative arts (e.g., Textile Society of America), and will continue to do so. Additional conferences and news outlets will be targeted for dissemination through presentations and publications. We will also engage with *digital humanities scholars* through venues such as THATCamp and online forums such as the Humanist Discussion Group and DHAnswers. We anticipate that the *Sampler Archive Project* model for expanding its digital resources through innovative, community-sourced documentation will be of interest to large numbers of professionals across numerous disciplines.

**Social Networking Plan.** The *Sampler Archive Project* is in the process of expanding its social media network and creating a "social media hub" to support information sharing about the project's activities, as well as connect and reward subject experts attracted to the opportunities of "community-sourced" documentation for samplers and related girlhood embroideries. The social media hub is essentially a landing page on the *Sampler Archive* website filled with content that is exciting, newsworthy, and constantly updated. Project posts to all parts of our social media network (Twitter, Facebook, Diigo, LinkedIn) will be directed back to the social media hub where engaging content (photos, updates, new partners, sampler discoveries, YouTube video, documenter anecdotes, etc.) is aggregated and links enable users to "Read more", "Comment" or "Contribute media". Posts to our social network by project staff will be picked up by "followers" and "friends" (as well as their "followers" and "friends"), who in turn will be linked back to the hub, increasing visibility exponentially and enabling project activities to reach diverse constituencies. As a quick example, the Sampler Consortium recently began building its own social media hub and within two days was featured in an article in *Wired*.

**Availability of Products.** In addition to the *Sampler Archive* database itself, which will be online and freely accessible, we anticipate having four groups of products to share with our various audiences. All products will be made available to interested communities through the *Sampler Archive* website.

1. Data mapping and crosswalk protocols for the five software systems investigated in this project. Although the process will be somewhat generic, the protocols for producing a CSV report (and the possible institutional variations) will be specific to each cataloging system. These products will be useful for museums and historical societies interested in contributing to the *Sampler Archive* in the future.
2. Descriptions, forms, and templates for “community-sourcing” the online documentation of 3-dimensional objects from multiple collections. Although specific to the process of documenting historic samplers, the model can be applied to other documentation efforts where there is a known community of subject experts.
3. Multimedia instructions for using the *Archive's* new digital tools and online workspaces to support scholarly inquiry, and links to exemplary products or demonstrations of products created with those tools.
4. Conference presentations and papers resulting from the project’s dissemination efforts.

### Sustainability

*Sampler Archive* staff and partners have engaged in planning for long-term sustainability since the inception of the project. To support the *Sampler Archive* database - server space, routine database maintenance, and regular archival back-ups will be provided indefinitely by the Center for Advanced Technology in Education at the University of Oregon. External funding will be obtained as needed for upgrades and refinements to the technological infrastructure, or to transfer content to new file and database formats. Additions to the *Sampler Archive* database will occur in phases, with a gradual movement to self-support using a fee for service model pioneered by the *Quilt Index*. The Sampler Consortium’s ongoing efforts to locate samplers in public and private collections across the nation have revealed more than 12,000 unique objects in public repositories alone, with an estimate that the total will exceed 15,000 once the survey is complete. Given electronic cataloging of all or most of these objects, this expanded set of digital resources can be added to the *Sampler Archive* in a cost-effective manner through the data harvesting protocols developed and refined using funds requested in this proposal. By conducting object documentation using online “community-sourcing” of subject expertise, information and images for the objects from disparate collections will greatly expand and enrich the *Sampler Archive's* digital resources, transforming its usefulness for scholars, curators, and other members of the historic sampler community. The Sampler Consortium further estimates there are another 8,000 historic samplers and girlhood embroideries in the collections of private individuals, and multiple methods are being used to locate and document these important parts of the historic record, including calls for participation to members of known needlework communities, partnership arrangements with sampler dealers and auction houses, and Sampler Identification days at local historical societies, where the public is encouraged to bring in their samplers and related historic needlework for identification and appraisal – the first of which will occur on April 14, 2012 at the Chester County Historical Society. In addition, Sampler Consortium teams in each state are working to identify local foundations and philanthropists willing to support the cost of on-site data collection of information and images from artifacts held by private individuals and small cultural heritage institutions without electronic cataloging for their collections. The Tennessee Sampler Survey is a leader in this endeavor and is a collaborating partner with the *Sampler Archive Project*.

The *Sampler Archive Project* will serve as a national model for the construction and use of thematic digital collections of three-dimensional objects held in geographically dispersed public and private repositories. The project addresses a huge need in the cultural heritage field. Museums and historical societies across the nation are faced with an expanding demand for access to their cultural resources at a time of dwindling financial assets and reductions in trained curatorial personnel. The *Sampler Archive Project* provides institutions with a path for making more out of less, doing it collaboratively, and without compromising intellectual standards. The *Sampler Archive Project* provides national leadership in strategies for leveraging the power of digital technologies to make connections (people to people, people to institutions, people to data, institutions to constituencies, data silo to data silo), providing a model for expanding and enriching the public’s access to cultural resources and transforming scholarly endeavor using tools for analysis and inquiry never before available.

# **The Sampler Archive Project: Crosswalks, Crowdsourcing, and Collaborative Communities**

## **Schedule of Completion: Major Milestones by Project Quarter**

### **Year 1**

#### **Quarter 1: October 1, 2012 – December 31, 2012**

- All partners notified of IMLS grant award
- Partnership agreements in place with Year 2 partner museums
- Materials and templates created for online documentation
- Materials and templates tested in house by project staff and then refined
- Social networking hub in place and in use

#### **Quarter 2: January 1, 2013 - March 31, 2013**

- Data mapping complete for first round of museum partners
- Crosswalks implemented and data imported to Sampler Archive
- Prototype of first new tools and collaborative spaces completed
- Sampler Consortium team leaders selected and trained
- Sampler Consortium membership recruited for “community-sourcing” documentation
- Project evaluation plan in place

#### **Quarter 3: April 1, 2013 – June 30, 2013**

- Crosswalk procedures refined and applied with second round of museums
- Scholars provide feedback on new tools and collaborative spaces and tools refined
- Documentation complete on training materials
- Documentation complete on first round of samplers in Archive
- First round of rewards and recognition sent via social media hub
- Project evaluation data collected and analyzed

#### **July 1, 2013 – September 30, 2013**

- Dissemination of implementation results at national conference
- Third round of data harvesting completed
- Recruitment of Year 2 museums complete
- First batch of documented samplers sent to museums for approval
- First batch of approved document records uploaded to Sampler Archive
- Project evaluation data collected and analyzed
- Evaluation report written and submitted to IMLS

# **The Sampler Archive Project: Crosswalks, Crowdsourcing, and Collaborative Communities**

## **Schedule of Completion: Major Milestones by Project Quarter**

### **Year 2**

#### **Quarter 1: October 1, 2013 – December 31, 2013**

- Successive repetitions of data harvesting conducted and completed
- Successive rounds of sampler documentation completed
- Successive rounds of sampler documentation approved by contributing museums
- Monthly meetings with scholars work groups to identify new tools
- Development and testing of new tools and workspaces
- Project evaluation data collected and analyzed
- Quarterly meeting with Sampler Archive Advisory Board

#### **Quarter 2: January 1, 2014 - March 31, 2014**

- Successive repetitions of data harvesting conducted and completed
- Successive rounds of sampler documentation completed
- Successive rounds of sampler documentation approved by contributing museums
- Monthly meetings with scholars work groups to identify new tools
- Development and testing of new tools and workspaces
- Project evaluation data collected and analyzed
- Dissemination of implementation results at national conference
- Quarterly meeting with Sampler Archive Advisory Board

#### **Quarter 3: April 1, 2014 – June 30, 2014**

- Successive repetitions of data harvesting conducted and completed
- Successive rounds of sampler documentation completed
- Successive rounds of sampler documentation approved by contributing museums
- Monthly meetings with scholars work groups to identify new tools
- Project evaluation data collected and analyzed
- Development and testing of new tools and workspaces
- Quarterly meeting with Sampler Archive Advisory Board

#### **July 1, 2014 – September 30, 2014**

- Successive repetitions of data harvesting conducted and completed
- Successive rounds of sampler documentation completed
- Monthly meetings with scholars work groups to identify new tools
- Final evaluation report written
- Final quarterly meeting with Sampler Archive Advisory Board
- Final report submitted to IMLS

# BUDGET FORM – PAGE ONE

a. **Legal name** (5a from Face Sheet): University of Delaware

b. **Requested Grant Period from:** 10/1/2012 **Requested Grant Period Through:** 9/30/2014

c. If this is a revised budget, indicate application/grant number:

## Section A: Detailed Budget

a. Year: ☒ 1 ☐ 2 ☐ 3 ☐ 4 b. Budget Detail for the Period From: 10/1/2012 Through: 09/30/2013

### 1. Salaries and Wages

Name/Title of Position	No.	Method of Cost Computation	\$ Grant Funds	\$ Cost Sharing	\$ Total
Ritchie Garrison PI		.05 FTE Ann Slry of \$114,700.		\$5,735.00	\$5,735.00
Lynne Anderson PD		0.2 FTE Ann Slry of \$170,633	\$34,127.00		\$34,127.00
SUBTOTALS			\$34,127.00	\$5,735.00	\$39,862.00

### 2. Fringe Benefits

Rate		\$ Salary Base	\$ Grant Funds	\$ Cost Sharing	\$ Total
32	% of	\$5,735.00		\$1,835.00	\$1,835.00
7.9	% of	\$34,127.00	\$2,696.00		\$2,696.00
	% of				
SUBTOTALS			\$2,696.00	\$1,835.00	\$4,531.00

### 3. Consultant Fees

Name or Type of Consultant	No. of Days	Daily Rate of Compensation	\$ Grant Funds	\$ Cost Sharing	\$ Total
Patricia Keller		\$80/hr x 75 hrs + \$210 travel	\$6,210.00		\$6,210.00
SUBTOTALS			\$6,210.00		\$6,210.00

## BUDGET FORM – PAGE TWO

### 4. Travel

From/To	No. Persons	No. Days	\$ Subsistence costs	\$Transportation costs	\$ Grant Funds	\$ Cost Sharing	\$ Total
Cooper Hewitt in NYC	1	4	\$200.00	\$550.00	\$750.00		\$750.00
DAR in Wash., DC	1	2	\$100.00	\$240.00	\$340.00		\$340.00
Frances Lehman, NY	1	2	\$100.00	\$240.00	\$340.00		\$340.00
SUBTOTALS					\$1,430.00	\$0.00	\$1,430.00

### 5. Supplies and Materials

Item	Basis/Method of Cost Computation	\$ Grant Funds	\$ Cost Sharing	\$ Total
Project supplies		\$80.00		\$80.00
Hosting planning sessions		\$380.00		\$380.00
SUBTOTALS		\$460.00		\$460.00

### 6. Services

Item	Basis/Method of Cost Computation	\$ Grant Funds	\$ Cost Sharing	\$ Total
Photographer		\$4,340.00		\$4,340.00
Evaluator		\$2,400.00		\$2,400.00
SUBTOTALS		\$6,740.00		\$6,740.00

## BUDGET FORM – PAGE THREE

### 7. Student Support (for Laura Bush 21<sup>st</sup> Century Librarians program only)

Item	Basis/Method of Cost Computation	\$ Grant Funds	\$ Cost Sharing	\$ Total
SUBTOTALS				

### 8. Other Costs

Item	Basis/Method of Cost Computation	\$ Grant Funds	\$ Cost Sharing	\$ Total
Advisory board honoraria	\$500/member	\$2,000.00		\$2,000.00
UO Subaward	See detailed budget	\$50,912.00	\$27,515.00	\$78,427.00
SUBTOTALS		\$52,912.00	\$27,515.00	\$80,427.00

### 9. Total Direct Costs

	\$ Grant Funds	\$ Cost Sharing	\$ Total
TOTALS (Add subtotals of items 1 - 8)	\$104,575.00	\$35,085.00	\$139,660.00

### 10. Indirect Costs

Read the instructions about Indirect Costs before completing this section. Check the appropriate box below and provide the information requested:

☒ Current indirect cost rate(s) have been negotiated with a federal agency (for item A, indicate the name of the agency and date of agreement expiration; complete item B).

☐ Applicant chooses a rate not to exceed 15% of direct costs (complete item B).

☐ Indirect cost proposal has been submitted to a federal agency but not yet negotiated (for item A, indicate the name of the agency and date of proposal; complete item B).

**Item A:** Name of federal agency: Office of Naval Research

Expiration Date: **6/30/2012**

Proposal Date:

**Item B:**

Rate	\$ Base	\$ Grant Funds	\$ Cost Sharing	\$ Total
30	% of \$86,233.00	\$24,150.00	\$2,324.00	\$26,474.00
8	% of \$86,233.00		\$7,071.00	\$7,071.00
	% of			
SUBTOTALS		\$24,150.00	\$9,395.00	\$33,545.00

### 11. Total Project Costs

	\$ Grant Funds	\$ Cost Sharing	\$ Total
PROJECT COST TOTALS (Direct and Indirect for Budget Period)	\$128,725.00	\$44,480.00	\$173,205.00
PROJECT COST TOTALS (Excluding Student Support)	\$128,725.00	\$44,480.00	\$173,275.00

# BUDGET FORM – PAGE ONE

a. **Legal name** (5a from Face Sheet): Subrecipient: University of Oregon

b. **Requested Grant Period from:** 10/1/2012 **Requested Grant Period Through:** 9/30/2014

c. If this is a revised budget, indicate application/grant number:

## Section A: Detailed Budget

a. Year: ☒ 1 ☐ 2 ☐ 3 ☐ 4 b. Budget Detail for the Period From: 10/1/2012 Through: 09/30/2013

### 1. Salaries and Wages

Name/Title of Position	No.	Method of Cost Computation	\$ Grant Funds	\$ Cost Sharing	\$ Total
Len Hatfield, Database		0.15 FTE Ann Slry of \$65,172	\$9,776.00		\$9,776.00
Judith Blair, Web Developer		0.10 FTE Ann Slry of \$49,573	\$4,957.00		\$4,957.00
A. Padilla-Miller, Social Medi		0.12 FTE Ann Slry of \$41,508	\$4,981.00		\$4,981.00
Lynne Anderson, PI		0.15 FTE 9mo. Slry of \$92,945		\$13,942.00	\$13,942.00
SUBTOTALS			\$19,714.00	\$13,942.00	\$33,656.00

### 2. Fringe Benefits

Rate		\$ Salary Base	\$ Grant Funds	\$Cost Sharing	\$Total
54	% of	\$9,776.00	\$5,279.00		\$5,279.00
65	% of	\$9,938.00	\$6,460.00		\$6,460.00
51	% of	\$13,942.00		\$7,110.00	\$7,110.00
SUBTOTALS			\$11,739.00	\$7,110.00	\$18,849.00

### 3. Consultant Fees

Name or Type of Consultant	No. of Days	Daily Rate of Compensation	\$ Grant Funds	\$ Cost Sharing	\$ Total
Computer Programmer		50hrs * \$75/hr	\$3,750.00		\$3,750.00
SUBTOTALS			\$3,750.00		\$3,750.00

## BUDGET FORM – PAGE TWO

### 4. Travel

From/To	No. Persons	No. Days	\$ Subsistence costs	\$Transportation costs	\$ Grant Funds	\$ Cost Sharing	\$ Total
Travel to UD	1	8	\$400.00	\$2,680.00	\$3,080.00		\$3,080.00
Oregon Historical Society	1	1		\$125.00	\$125.00		\$125.00
SUBTOTALS					\$3,205.00	\$0.00	\$3,205.00

### 5. Supplies and Materials

Item	Basis/Method of Cost Computation	\$ Grant Funds	\$ Cost Sharing	\$ Total
Project supplies		\$100.00		\$100.00
Long distance phone expenses		\$80.00		\$80.00
Equipment Maintenance		\$100.00		\$100.00
Printing & mailing		\$55.00		\$55.00
WebEx Meetings		\$150.00		\$150.00
Web/Internet		\$60.00		\$60.00
SUBTOTALS		\$545.00		\$545.00

### 6. Services

Item	Basis/Method of Cost Computation	\$ Grant Funds	\$ Cost Sharing	\$ Total
SUBTOTALS				

## BUDGET FORM – PAGE THREE

### 7. Student Support (for Laura Bush 21<sup>st</sup> Century Librarians program only)

Item	Basis/Method of Cost Computation	\$ Grant Funds	\$ Cost Sharing	\$ Total
SUBTOTALS				

### 8. Other Costs

Item	Basis/Method of Cost Computation	\$ Grant Funds	\$ Cost Sharing	\$ Total
SUBTOTALS				

### 9. Total Direct Costs

	\$ Grant Funds	\$ Cost Sharing	\$ Total
TOTALS (Add subtotals of items 1 - 8)	\$38,953.00	\$21,052.00	\$60,005.00

### 10. Indirect Costs

Read the instructions about Indirect Costs before completing this section. Check the appropriate box below and provide the information requested:

☒ Current indirect cost rate(s) have been negotiated with a federal agency (for item A, indicate the name of the agency and date of agreement expiration; complete item B).

☐ Applicant chooses a rate not to exceed 15% of direct costs (complete item B).

☐ Indirect cost proposal has been submitted to a federal agency but not yet negotiated (for item A, indicate the name of the agency and date of proposal; complete item B).

**Item A:** Name of federal agency: Health & Human Services

Expiration Date: **6/30/2014**

Proposal Date:

**Item B:**

Rate	\$ Base	\$ Grant Funds	\$ Cost Sharing	\$ Total
30	% of \$60,005.00	\$11,959.00	\$6,463.00	\$18,422.00
	% of			
	% of			
SUBTOTALS		\$11,959.00	\$6,463.00	\$18,422.00

### 11. Total Project Costs

	\$ Grant Funds	\$ Cost Sharing	\$ Total
PROJECT COST TOTALS (Direct and Indirect for Budget Period)	\$50,912.00	\$27,514.00	\$78,426.00
PROJECT COST TOTALS (Excluding Student Support)	\$50,912.00	\$27,514.00	\$78,426.00

# BUDGET FORM – PAGE ONE

a. **Legal name** (5a from Face Sheet): University of Delaware

b. **Requested Grant Period from:** 10/1/2012 **Requested Grant Period Through:** 9/30/2014

c. If this is a revised budget, indicate application/grant number:

## Section A: Detailed Budget

a. Year: ☐ 1 ☒ 2 ☐ 3 ☐ 4 b. Budget Detail for the Period From: 10/1/2013 Through: **9/30/2014**

### 1. Salaries and Wages

Name/Title of Position	No.	Method of Cost Computation	\$ Grant Funds	\$ Cost Sharing	\$ Total
Ritchie Garrison PI		.05 FTE Ann Slry of \$118,141		\$5,907.00	\$5,907.00
Lynne Anderson PD		0.2 FTE Ann Slry of \$170,633	\$34,127.00		\$34,127.00
SUBTOTALS			\$34,127.00	\$5,907.00	\$40,034.00

### 2. Fringe Benefits

Rate		\$ Salary Base	\$ Grant Funds	\$ Cost Sharing	\$ Total
32	% of	\$5,907.00		\$1,890.00	\$1,890.00
7	% of	\$34,127.00	\$2,696.00		\$2,696.00
	% of				
SUBTOTALS			\$2,696.00	\$1,890.00	\$4,586.00

### 3. Consultant Fees

Name or Type of Consultant	No. of Days	Daily Rate of Compensation	\$ Grant Funds	\$ Cost Sharing	\$ Total
Patricia Keller		\$80/hr x 100 hrs + \$210 travel	\$8,210.00		\$8,210.00
SUBTOTALS			\$8,210.00		\$8,210.00

## BUDGET FORM – PAGE TWO

### 4. Travel

From/To	No. Persons	No. Days	\$ Subsistence costs	\$Transportation costs	\$ Grant Funds	\$ Cost Sharing	\$ Total
Frances Lehman in NY	1	2	\$100.00	\$240.00	\$340.00		\$340.00
SUBTOTALS					\$340.00	\$0.00	\$340.00

### 5. Supplies and Materials

Item	Basis/Method of Cost Computation	\$ Grant Funds	\$ Cost Sharing	\$ Total
Project supplies		\$75.00		\$75.00
Hosting planning sessions		\$380.00		\$380.00
SUBTOTALS		\$455.00		\$455.00

### 6. Services

Item	Basis/Method of Cost Computation	\$ Grant Funds	\$ Cost Sharing	\$ Total
Evaluator		\$2,400.00		\$2,400.00
SUBTOTALS		\$2,400.00		\$2,400.00

## BUDGET FORM – PAGE THREE

### 7. Student Support (for Laura Bush 21<sup>st</sup> Century Librarians program only)

Item	Basis/Method of Cost Computation	\$ Grant Funds	\$ Cost Sharing	\$ Total
SUBTOTALS				

### 8. Other Costs

Item	Basis/Method of Cost Computation	\$ Grant Funds	\$ Cost Sharing	\$ Total
Advisory board honoraria	\$1000/member	\$7,000.00		\$7,000.00
UO Subaward	See detailed budget	\$49,088.00	\$28,553.00	\$77,641.00
SUBTOTALS		\$56,088.00	\$28,553.00	\$84,641.00

### 9. Total Direct Costs

	\$ Grant Funds	\$ Cost Sharing	\$ Total
TOTALS (Add subtotals of items 1 - 8)	\$104,316.00	\$36,350.00	\$140,666.00

### 10. Indirect Costs

Read the instructions about Indirect Costs before completing this section. Check the appropriate box below and provide the information requested:

☒ Current indirect cost rate(s) have been negotiated with a federal agency (for item A, indicate the name of the agency and date of agreement expiration; complete item B).

☐ Applicant chooses a rate not to exceed 15% of direct costs (complete item B).

☐ Indirect cost proposal has been submitted to a federal agency but not yet negotiated (for item A, indicate the name of the agency and date of proposal; complete item B).

**Item A:** Name of federal agency: Office of Naval Research

Expiration Date: **6/30/2012**

Proposal Date:

**Item B:**

Rate	\$ Base	\$ Grant Funds	\$ Cost Sharing	\$ Total
30	% of \$63,025.00	\$16,955.00	\$2,394.00	\$19,349.00
8	% of \$63,025.00		\$5,168.00	\$5,168.00
	% of			
SUBTOTALS		\$16,955.00	\$7,562.00	\$24,517.00

### 11. Total Project Costs

	\$ Grant Funds	\$ Cost Sharing	\$ Total
PROJECT COST TOTALS (Direct and Indirect for Budget Period)	\$121,271.00	\$43,912.00	\$165,183.00
PROJECT COST TOTALS (Excluding Student Support)	\$121,271.00	\$43,912.00	\$165,183.00

# BUDGET FORM – PAGE ONE

a. **Legal name** (5a from Face Sheet): Subrecipient: University of Oregon

**b. Requested Grant Period from:** 10/1/2012 **Requested Grant Period Through:** 9/30/2014

c. If this is a revised budget, indicate application/grant number:

## Section A: Detailed Budget

a. Year: ☐ 1 ☒ 2 ☐ 3 ☐ 4 b. Budget Detail for the Period From: 10/1/2013 Through: **9/30/2014**

## 1. Salaries and Wages

Name/Title of Position	No.	Method of Cost Computation	\$ Grant Funds	\$ Cost Sharing	\$ Total
Len Hatfield, Database		0.10 FTE Ann Slry of \$67,628	\$6,763.00		\$6,763.00
Judith Blair, Web Developer		0.15 FTE Ann Slry of \$51,441	\$7,716.00		\$7,716.00
A. Padilla-Miller, Social Medi		0.15 FTE Ann Slry of \$43,072	\$6,461.00		\$6,461.00
Lynne Anderson, PI		0.15 FTE 9mo. Slry of \$96,449		\$14,467.00	\$14,467.00
SUBTOTALS			\$20,940.00	\$14,467.00	\$35,407.00

## 2. Fringe Benefits

Rate		\$ Salary Base	\$ Grant Funds	\$Cost Sharing	\$Total
54	% of	\$6,763.00	\$3,652.00		\$3,652.00
65	% of	\$14,177.00	\$9,216.00		\$9,216.00
51	% of	\$14,467.00		\$7,378.00	\$7,378.00
		SUBTOTALS	\$12,868.00	\$7,378.00	\$20,246.00

### 3. Consultant Fees

Name or Type of Consultant	No. of Days	Daily Rate of Compensation	\$ Grant Funds	\$ Cost Sharing	\$ Total
Computer Programmer		50hrs * \$75/hr	\$3,750.00		\$3,750.00
<b>SUBTOTALS</b>			<b>\$3,750.00</b>		<b>\$3,750.00</b>

## BUDGET FORM – PAGE TWO

### 4. Travel

From/To	No. Persons	No. Days	\$ Subsistence costs	\$Transportation costs	\$ Grant Funds	\$ Cost Sharing	\$ Total
Travel to UD	1	8	\$400.00	\$2,680.00	\$3,080.00		\$3,080.00
Oregon Historical Society	1	1		\$125.00	\$125.00		\$125.00
SUBTOTALS					\$3,205.00	\$0.00	\$3,205.00

### 5. Supplies and Materials

Item	Basis/Method of Cost Computation	\$ Grant Funds	\$ Cost Sharing	\$ Total
Project supplies		\$100.00		\$100.00
Long distance phone expenses		\$80.00		\$80.00
Equipment Maintenance		\$100.00		\$100.00
Printing & mailing		\$55.00		\$55.00
WebEx Meetings		\$150.00		\$150.00
Web/Internet		\$60.00		\$60.00
SUBTOTALS		\$545.00		\$545.00

### 6. Services

Item	Basis/Method of Cost Computation	\$ Grant Funds	\$ Cost Sharing	\$ Total
SUBTOTALS				

## BUDGET FORM – PAGE THREE

### 7. Student Support (for Laura Bush 21<sup>st</sup> Century Librarians program only)

Item	Basis/Method of Cost Computation	\$ Grant Funds	\$ Cost Sharing	\$ Total
SUBTOTALS				

### 8. Other Costs

Item	Basis/Method of Cost Computation	\$ Grant Funds	\$ Cost Sharing	\$ Total
SUBTOTALS				

### 9. Total Direct Costs

	\$ Grant Funds	\$ Cost Sharing	\$ Total
TOTALS (Add subtotals of items 1 - 8)	\$37,558.00	\$21,845.00	\$59,403.00

### 10. Indirect Costs

Read the instructions about Indirect Costs before completing this section. Check the appropriate box below and provide the information requested:

☒ Current indirect cost rate(s) have been negotiated with a federal agency (for item A, indicate the name of the agency and date of agreement expiration; complete item B).

☐ Applicant chooses a rate not to exceed 15% of direct costs (complete item B).

☐ Indirect cost proposal has been submitted to a federal agency but not yet negotiated (for item A, indicate the name of the agency and date of proposal; complete item B).

**Item A:** Name of federal agency: Health & Human Services

Expiration Date: **6/30/2014**

Proposal Date:

**Item B:**

Rate	\$ Base	\$ Grant Funds	\$ Cost Sharing	\$ Total
30	% of \$59,403.00	\$11,530.00	\$6,708.00	\$18,238.00
	% of			
	% of			
SUBTOTALS				

### 11. Total Project Costs

	\$ Grant Funds	\$ Cost Sharing	\$ Total
PROJECT COST TOTALS (Direct and Indirect for Budget Period)	\$49,088.00	\$28,553.00	\$77,641.00
PROJECT COST TOTALS (Excluding Student Support)	\$49,088.00	\$28,553.00	\$77,641.00

## BUDGET FORM: Section B, Summary Budget

	\$ IMLS	\$ Cost Share	\$ TOTAL COSTS
1. Salaries and Wages	\$68,254.00	\$11,642.00	\$79,896.00
2. Fringe Benefits	\$5,392.00	\$3,725.00	\$9,117.00
3. Consultant Fees	\$14,420.00	\$0.00	\$14,420.00
4. Travel	\$1,770.00	\$0.00	\$1,770.00
5. Supplies and Materials	\$915.00	\$0.00	\$915.00
6. Services	\$18,140.00	\$0.00	\$18,140.00
7. Student Support	\$0.00	\$0.00	\$0.00
8. Other Costs	\$100,000.00	\$56,066.00	\$135,408.00
TOTAL DIRECT COSTS (1-8)	\$208,891.00	\$71,433.00	\$280,324.00
9. Indirect Costs	\$41,105.00	\$16,957.00	\$58,062.00
TOTAL COSTS (Direct and Indirect)	\$249,996.00	\$88,390.00	\$338,386.00

### Project Funding for the Entire Grant Period

1. Grant Funds Requested from IMLS	<b>\$249,996.00</b>
2. Cost Sharing:	
a. Applicant's Contribution	<b>\$88,390.00</b>
b. In-Kind Contribution	<b>\$0.00</b>
c. Other Federal Agencies*	<b>\$0.00</b>
d. TOTAL COST SHARING	<b>\$88,390.00</b>
3. TOTAL PROJECT FUNDING (1+2d)	\$338,386.00
Percentage of total project costs requested from IMLS	<b>73.8 %</b>

\*If funding has been requested from another federal agency, indicate the agency's name:

## Budget Narrative

### Salaries

Principal Investigator (PI) – Dr. Ritchie Garrison. (.05 FTE in Years 1 & 2) Dr. Garrison will provide administrative and fiscal oversight for the project at the University of Delaware. The total for Dr. Garrison's salary and benefits will cost shared. A 3.0 % cost of living adjustment has been added for the second year.

Project Director (PD) – Dr. Lynne Anderson (.20 FTE in Years 1 & 2) Dr. Anderson will coordinate activities of all project staff, elicit assistance from the Advisory board, and serve as liaison with IMLS program officer. The PD will also work with partnering museum curators, directors, and IT staff on project implementation related to data mapping and crosswalks; with the Curator of Digital Collections on "community sourcing" the project's online documentation efforts; with the Program Evaluation Consultant on designing and implementing an outcomes-based evaluation plan; and with the PI on dissemination and preparation of project reports.

### Fringe Benefits

Benefits for the PI, Dr. Ritchie Garrison, are calculated at 32% of salary and are contributed to the project as cost share. Benefits for the Project Director/Co-PI Dr. Lynne Anderson are calculated at 7.9% of salary, as she is a part-time (.20 FTE) Adjunct Research Professor at the University of Delaware.

### Travel

Funds are requested to work with partnering museums in Years 1 and 2. Travel to the three museums is calculated as follows:

Cooper Hewitt in NYC: Travel costs for each trip are estimated to be **\$375** and are calculated as follows: round trip Amtrak = \$120, 1 night hotel at \$130/night, two days per diem at \$50/day = \$100, plus taxi of \$25. We have budgeted for two trips in Year 1.

The DAR in Washington, DC: Travel costs for each trip are estimated to be \$340 and are calculated as follows: round trip Amtrak = \$100, 1 night hotel at \$110/night, two days per diem at \$50/day = \$100, plus taxi of \$30. We have budgeted for one trip in Year 1.

Frances Lehman Loeb Museum at Vassar, Poughkeepsie, NY: Travel costs for each trip are estimated to be **\$340** and are calculated as follows: round trip Amtrak = \$150, 1 night hotel at \$90/night, two days per diem at \$50/day = \$100. We have budgeted for one trip in Year 1 and one trip in Year 2.

### Materials and Supplies

Project-Related Supplies. Funds are requested for a small amount of project-related supplies to be used exclusively for the Sampler Archive Project. These include Sampler Archive stationary, CDs/DVDs and flash drives for temporary storage and transportation of project photos, and mini digital recorders for interviews with staff of partnering museums. These supplies will be used to support and document communication with collaborating museums and prepare materials to be posted on the Sampler Archive web site. We have estimated these costs at approximately \$80 in Year 1 and \$75 in Year 2.

Meeting Hosting. Funds to host full day planning and implementation meetings with staff at partnering museums are budgeted at \$95 per meeting. Expected expenses include equipment rental (e.g., projection system), high speed Internet access, and consumables such as coffee and snacks. We anticipate working with four primary partners in Year 1 and four partners in Year 2.

### Consultants and Contractors

Subcontract: CATE at the University of Oregon. Funds are requested to contract with the Center for Advanced Technology in Education (CATE) at the University of Oregon to (a) design and develop the crosswalk programs for each of four cataloging software packages used by partner museums; (b) work with partnering museums to harvest core data on samplers from their electronic catalogs and validate

accuracy, (c) establish and implement online tools and training procedures for extended documentation using crowd sourcing technology (d) create new tools and collaborative spaces for the Sampler Archive website to support scholarly inquiry, collaboration, and dissemination; and (e) design and implement a social network connecting scholars and the larger community interested in material culture and historic girlhood embroideries. The subcontracted amount is \$100,000, spread over two years with an additional \$56,066 in cost share. A detailed budget is included.

Curator of Digital Collections. - Dr. Patricia Keller serves as the Sampler Archive Project's Curator of Digital Collections. Funds are requested to enable her to support project implementation at the following museums: Winterthur, DAR, Chester County Historical Society, Westtown School and Philadelphia Museum of Art. She will also coordinate the online documentation efforts ("community sourcing") of Sampler Consortium subject experts. Dr. Keller's services have been budgeted at \$80/hour for 75 hours in Year 1 (for a total of \$6000) and 100 hours in Year 2 (for a total of \$8000). An additional \$210 per year is budgeted for travel expenses.

Advisory Board Members - Honorarium. Seven national experts serve on the Sampler Archive Project Advisory Board. Each Advisory Board Member is paid an honorarium to support their work for the project. Advisory Board members meet as a group once per quarter (using video conferencing technologies) for a two-hour session. In addition, they are asked to provide feedback on project materials and recommend experts from their various professional networks as the need arises. We have budgeted \$2000 for honoraria in Year 1 and \$7000 for honoraria in Year 2.

Photography. Funds are requested to obtain high quality digital photographs of objects in the collections of partnering museums where photographs meeting the Sampler Archive standards do not already exist. We have budgeted \$4340 for this effort in Year 1, to be paid to contract photographers selected by museum staff.

Evaluation Consultant. Funds are requested to support assistance with designing and implementing an evaluation plan for the Sampler Archive Project. Focus of the project's evaluation plan will be on the goals outlined in this proposal and the outcome measures identified in the section on Evaluation. Evaluation consulting will be provided by Susan Frankel of RMC in Portsmouth, New Hampshire. We have budgeted \$4800 for her services, \$2400 in Year 1 and \$2400 in Year 2. A Letter of Agreement with RMC outlines this agreement and documents the cost of their services.

## **Other**

Long Distance and WebEx Charges. Funds are budgeted at a fixed-cost of \$100 per project year to cover long distance phone expenses between and among project staff, and WebEx meetings with staff of partnering museums and the project's Advisory Board.

Printing and Postage. Funds are requested to print and mail materials describing the Sampler Archive Project and the role of its collaborating partners. These will also be disseminated at conferences and other appropriate venues. We have budgeted \$80/year for printing and postage.

## **Indirect Costs**

Indirect costs have been calculated at 30.7% of modified total direct costs. Modified total direct costs exclude subcontracts over \$25,000. The University of Delaware's negotiated indirect cost rate is 38.9%. The difference between the negotiated rate and the budgeted rate of 30.7% has been captured as cost share.

## List of Key Project Staff and Consultants

Key Project Staff	Title
Garrison, J. Ritchie, Ph.D.	Principal Investigator
Anderson, Lynne, Ph.D.	Project Director and Co-Principal Investigator
Keller, Patricia J., Ph.D.	Curator of Digital Collections
Hatfield, Len, Ph.D.	Database Designer and Developer
Blair, Judith	Website Designer and Developer
Padilla-Miller, Alina	Social Media and Communications Coordinator
Frankel, Susan, Ph.D.	Evaluation Consultant

Advisory Board	Institutional Affiliation
Allen, Gloria Seaman, Ph.D.	Independent Scholar
Goggin, Maureen Daly, Ph.D.	Arizona State University
Kelley, Mary, Ph.D.	University of Michigan
Lubar, Steven, Ph.D	Brown University
Miller, Marla, Ph.D.	University of Massachusetts
Monaghan, E. Jennifer, Ph.D.	Brooklyn College of The City University of New York
Schoelwer, Susan P. , Ph.D.	George Washington's Mt. Vernon Estate & Gardens

**VITA:****OFFICE ADDRESSES:****JOHN RITCHIE GARRISON**

Director  
Winterthur Program in American Material Culture  
203 Mechanical Hall  
University of Delaware  
Newark, Delaware 19716  
(302)-831-2678

**EXPERIENCE**

Director, Winterthur Program in American Material Culture  
Professor of History, University of Delaware, (July 1, 2004-Present)

**EDUCATION:**

Ph.D., American Civilization, University of Pennsylvania, 1985.  
M.A., American Civilization, University of Pennsylvania, 1975.  
M.A., History Museum Studies, Cooperstown Graduate Program,  
State University of New York, Oneonta, 1977.  
B.A., History, Bates College, 1973.

**CURRENT TEACHING:**

HIST 607 Readings in American Material Life  
HIST 667 American Vernacular Landscapes  
EAMC 601 Introduction to American Material Life  
EAMC 667 Preindustrial Craftsmanship

**PUBLICATIONS:****Books:**

*Two Carpenters: Architecture and Building in Early New England, 1799-1859.* Knoxville: University of Tennessee Press. 2006. Winner of the 2007 Abbott Lowell Cummings Prize, given by the Vernacular Architecture Forum for the best book on North American Vernacular Architecture.

Co-editor with Ann Smart Martin, *American Material Culture: The Shape of the Field*, Winterthur Conference Proceedings, 1993, Winterthur: The Henry Francis du Pont Winterthur Museum, Inc. Dist. by the University of Tennessee Press. 1997.

*Landscape and Material Life in Franklin County, Massachusetts, 1770-1860*, Knoxville: University of Tennessee Press, 1991. 2nd ed. with a New Introduction. 2003.

*After Ratification: Material Life in Delaware, 1798-1820*, Newark: Museum Studies Program, University of Delaware, 1989. Co-editor (with Bernard Herman and Barbara McLean Ward).

**Published**

"Agriculture in New England," "Field Patterns," "Hay," and "Stone Walls"  
in *Encyclopedia of New England Culture*, New Haven: Yale University Press, 2005.

"Shaping the Field: The Multidisciplinary Perspectives of Material Culture," in *American Material Culture: The Shape of the Field*, Winterthur Conference Proceedings, 1993, Knoxville: University of Tennessee Press, 1997.

"Introduction," in Susan McGowan and Amelia F. Miller, *Family and Landscape: Deerfield Homelots from 1671*, Deerfield: Pocumtuck Valley Memorial Association, 1996.

"Remaking the Barnyard: The Archaeology of Farm Outbuildings in the Connecticut River Valley of Massachusetts, 1770-1870," in Lu Ann De Cunzo and Bernard L. Herman, eds., *Historical Archaeology and the Study of American Culture*, Winterthur: The Henry Francis du Pont Winterthur Museum, Inc. Dist. by the University of Tennessee Press, 1996.

"Carpentry in Northfield, Massachusetts: Calvin Stearns and Sons, 1799-1859," in Thomas Carter and Bernard L. Herman, eds., *Perspectives in Vernacular Architecture IV*, Columbia: University of Missouri Press, 1991, 9-22.

"Introduction," and "Tenancy and Farming," in *After Ratification: Material Life in Delaware, 1798-1820*, Newark: Museum Studies Program, University of Delaware, 1989. Co-editor (with Bernard Herman and Barbara McLean Ward).

"Farm Dynamics and the Beef Trade in the Connecticut Valley, 1670-1850," *Agricultural History*, 61(Summer 1987): 1-17.

"Farming in Deerfield," *The Magazine Antiques*, 128(March 1985): 691-692.

## VITA

### Lynne Anderson, Ph.D.

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1244 Walnut Street, Suite 220  
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Email: [LynneAI@uoregon.edu](mailto:LynneAI@uoregon.edu), [lynneandrs@gmail.com](mailto:lynneandrs@gmail.com)

<b>EDUCATION</b>	University of Oregon University of Wisconsin – Oshkosh University of Wisconsin – Madison	Ph.D., 1978 (Special Education, C&I) M.A., 1974 (Special Education) B. A., 1970 (Comparative Literature, Psychology)
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#### RECENT PROFESSIONAL EXPERIENCE

2011 – present	Director, Sampler Archive Project, University of Delaware
2008 – present	Director, Sampler Consortium, University of Oregon
2005 – present	Director, National Center for Supported eText (NCSeT), University of Oregon
2003 – present	Director, Oregon Writing Project at the University of Oregon
1995 – present	Director, Center for Advanced Technology in Education (CATE), University of Oregon
1991 – present	Director, Center for Electronic Studying, College of Education, University of Oregon
1982 – present	Tenured Faculty, College of Education, University of Oregon

#### SELECTED RECENT PUBLICATIONS

##### Related to Historic Needlework:

Anderson, L. (ed). (in press). *Columbia's Daughters: Girlhood Embroidery from the District of Columbia*.  
Baltimore: The Chesapeake Book Company (Authors Gloria Seaman Allen, Susi Slocum, Sheryl DeJong).  
Anderson, L. (2011). *Samplers International: A World of Needlework*. Eugene, OR: Sampler Consortium  
Anderson, L. (2009). *Writing with Ink, Writing with Thread: The Expansion of Female Literacy 1650-1850*.  
Proceedings of the History of Education annual meeting. Philadelphia, PA.  
Anderson, L. (2009). Learning to read and write with needle and thread. *History of Reading*, 32 (2).  
Anderson, L. (in preparation). 'A time to learn': *Samplers from Westfield, Massachusetts*. (article)  
Anderson, L. (in preparation). *By Land and by Sea: One Family's Samplers Join the Great Migration West*  
Anderson, L. (in preparation). "To Virtuous Acts Incline": *Quaker Female Life, Literacy, and Needlework in 17th Century London*. (book).

##### Related to Technology in Education:

Anderson-Inman, L. & Frisbee, M. (in press). Supported etext: Enhanced reading and learning for struggling students through strategic use of digital resources. To be published in Li Jen-Yi & Victor Chen (Eds) *Inclusive Education in the New Media Era*. New York: Springer.  
Anderson-Inman, L. (2009). Supported etext: Literacy scaffolding for students with disabilities. *Journal of Special Education Technology*, 24(3), 1-8  
Anderson-Inman, L., Terrazas-Arellanes, F., Slabin, U. (2009). Supported etext in captioned videos: A comparison of expanded versus standard captions on student comprehension of educational content. *Journal of Special Education Technology*, 24(3), 21-34.  
Horney, M. A., Anderson-Inman, L., Terrazas-Arellanes, F., Schulte, W., Mundorf, J., Smolkowski, K., Katz-Buonincontro, J. & Frisbee, M. (2009). Exploring the effects of digital notetaking on student comprehension of science texts. *Journal of Special Education Technology*, 24(3), 45-61.  
Keeler, C., Richter, J., Anderson-Inman, L., Horney, M., & Ditson, M. (2008). What works for exceptional learners: Differentiated instruction online. Chapter 10 in C. Cavanaugh & R. Blomeyer (Eds.) *What works in K-12 online learning*. Eugene, OR: International Society for Technology in Education (ISTE).  
Anderson-Inman, L. & Horney, M. (2007) Supported etext: Assistive technology through text transformations. *Reading Research Quarterly*. 42 (1), 153-160.

#### SELECTED GRANT AWARDS

*Sampler Archive Project*. National Endowment for the Humanities. \$300,000 (2011-2013).  
*Project ESTRELLAS: Electronic Supported Text Research for English Language Learner Academic Success*.  
U.S. Department of Education, Institute for Education Sciences (IES). \$1,500,000 (2009-2012).

*National Center for the Study of Supported eText (NCSeT)* U.S. Department of Education, Office of Special Education Programs (OSEP). \$3,000,000 (2005-2011)

*Project DIRECT: Distance Innovations for Rural Educators using Communication Technologies.* U.S. Department of Education, Title II, Part A (through Teaching Research Institute). \$199,845 (2010-2012)

*Project SAIL: Strategies for Academic Internet Learning.* U.S. Department of Education, Institute for Education Sciences (IES). \$1,500,000 (2010-2013).

*Project SOAR: Strategies for Online Academic Reading.* U.S. Department of Education, Office of Special Education Programs (OSEP). \$400,000 (2009-2011)

*High Desert American History Project: Thematic Analysis Through Historical Inquiry.* U.S. Department of Education. \$1,000,000 (2005 – 2008).

*Themes in American History: Promoting Authentic Inquiry into Our Common Heritage.* U.S. Department of Education. \$981,564 (2004 – 2007).

*Web de Anza Project: Online Learning to Promote Historical Inquiry.* Funded by the National Endowment for the Humanities - \$250,000, Consortium for Education, U.S. Department of Education - \$50,000, National Park Services - \$76,351, and SRS Technologies - \$100,000 (1997 - 2005).

### **SELECTED RECENT CONFERENCE PRESENTATIONS**

*Promoting English Language Learner Academic Success with an eText Reading System.* To be presented at the annual CEC conference in Denver, CO: April 12, 2012

*Accessing Grant Opportunities.* Invited presentation at the National Writing Project Annual Meeting. Chicago, IL: November 4, 2011.

*Literacies for Learning in Immersive Worlds.* Invited presentation at the National Writing Project Annual Meeting. Orlando, FL: November 18, 2010.

*Getting STEM Savvy.* Invited presentation at the National Writing Project Annual Meeting. Orlando, FL: November 19, 2010 (with Laura Roop, University of Michigan).

*Co-Resourcing in Long Term Partnerships.* Invited panel presentation at the National Writing Project Partnerships Institute, Wellesley, MA. July 18, 2009.

*Accessible Instructional Materials: The Road from Access to Achievement.* Presentation at the Council for Exceptional Children (CEC) conference. Seattle, WA April 2, 2009.

*Historical Inquiry Online: Scaffolds and Strategies for Accessing Historical Archives and Images.* Featured speaker at the Technology, Reading and Learning Diversity Conference. San Francisco, CA. January 23, 2009.

*Literacies for Learning in 3D Immersive Worlds.* Featured speaker at the Technology, Reading and Learning Diversity Conference. San Francisco, CA. January 24, 2009.

*Digital Texts: The Road from Access to Achievement.* Featured speaker at the Technology, Reading and Learning Diversity Conference. San Francisco, CA. January 22, 2009.

*Making the Most of Digital Texts: Reading and Learning with Supported eText.* Invited presentation at the PATINS 2008 State Conference, Indianapolis, IN. November 10 & 11, 2008.

*Digital Texts That Work: What We Know and What We Don't.* Presentation at the Council for Exceptional Children (CEC) Annual Convention. April, 2008. Boston, MA (with Dr. Judith Zorfass)

*Making the Most of Digital Texts: Evidenced Based Strategies for Improving Reading Comprehension of Content Area Materials.* Featured presenter at the Technology Reading and Learning Difficulties Conference. January, 2008. San Francisco, CA.

### **SELECTED EDITORIAL ACTIVITIES**

Editorial Board: *Exceptional Children* 2000 – 2009

Editorial Board: *Journal of Special Education Technology* 2000-2009

Associate Editor: *Reading Online* 1997-2000

Column Editor: *Journal of Adult and Adolescent Literacy (JAAL)* 1994-1997

Column Editor (Language Arts): *The Computing Teacher* 1990-1994

Editorial Board: *Journal of Reading, Writing, and Learning Disabilities* 1989-1994

Manuscript reviewer for: *Journal of Special Education Technology, Journal of Adolescent and Adult Literacy, Journal of Educational Multimedia and Hypermedia, Learning and Leading with Technology, Journal of Special Education, Journal of Learning Disabilities and Journal of Experimental Education*

## PATRICIA J. KELLER

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email: [patricia.keller@berrettstudio.com](mailto:patricia.keller@berrettstudio.com)

Curator, Berrett Studio  
401 Covered Bridge Ln.  
Oxford, PA 19363  
610-932-2425

### EDUCATION

Ph.D. in **History of American Civilization**, Winterthur Museum & University of Delaware, 2007.  
M.A. in **American Material Culture**, Winterthur Museum & University of Delaware, 1984  
B. A. in **American History**, Temple University, Philadelphia. *Magna Cum Laude*, 1978

### Selected CULTURAL HERITAGE POSITIONS

► **Sampler Archive Project; University of Delaware. Curator of Digital Collections.** Research design and institutional partner liaison for a new digital resource focused on American schoolgirl embroidered needlework.  
► **Alliance for American Quilts, Asheville, NC.** Storyboarding and production design for one institutional identity PSA and for a series of training videos for a national oral history project. Research design and training program development for Nov. 2011 “Quilters’ S.O.S. - Save Our Stories” project fieldwork event in Houston, TX.  
► **American Folk Art Museum, New York, NY. Project Coordinator,** The Ellin Ente Oral History Project. Designed and conducted recorded interviews with prominent collectors, dealers, and museum professionals who shaped the field of 20<sup>th</sup> century American folk art collecting and study. (February 2003 - August 2006).  
► **Chester County Historical Society, West Chester, PA. Project Designer,** The Chester County Quilt Documentation Project. Project and research design for multi-site community-based fieldwork project documenting regional decorative arts practices and artifacts. Research design, project logistics, grants-writing, staff & volunteer training, field documentation, data analysis. (August 2001 - October 2002)  
► **Lancaster County Quilt Harvest, Quilt Documentation Project:** Heritage Center Museum of Lancaster County, Lancaster, PA. **Project Director.** Project and research design for a multi-site community based fieldwork project documenting regional craft practices and objects relating to quilted bedcoverings from the 18<sup>th</sup>, 19<sup>th</sup>, and 20<sup>th</sup> centuries. Project and research design, project logistics, volunteer recruitment and training, corporate and grants fundraising, marketing, field documentation, development of database of project data, data analysis, writing for publication, product development, exhibition development and design.  
► **Heritage Center Museum of Lancaster County, Lancaster, Pennsylvania. Director/Curator** of regional decorative arts museum. Acquisitions, institutional administration, programmatic development, exhibition research and production, public educational programming, writing for publication, budget administration, fund-raising/grants writing, staff/volunteer training and supervision, institutional marketing. (1984 - 1993)

### Selected MUSEUM EXHIBITIONS (needlework related)

► **“Of the Best Sort, but Plain:’ Delaware Valley Quaker Quilts.”** Guest Curator, Brandywine River Museum, Chadds Ford, PA January 18, 1997 - March 10, 1997  
► **“Heritage of Quilts.”** Guest Curator. Hershey Museum of American Life, Hershey, PA, June-December, 1994  
► **“ ‘To Go To Housekeeping:’ Quilts Made for Marriage in Lancaster County.”** Curator. Heritage Center Museum of Lancaster County (HCLC), Lancaster, PA, April - November, 1990.  
► **“From London to Lancaster.”** Co-Curator. 18<sup>th</sup> Century Decorative Arts, imported and regional. (HCLC), Lancaster, PA April-November, 1992.  
► **“ ‘To Go To Housekeeping:’ Quilts Made for Marriage in Lancaster County.”** Curator. HCLC, April - November, 1990.  
► **“This is the Way I Pass my Time: Decorated Hand Towels from Lancaster County.”** Co- Curator with Tandy Hersch and Frederick Weiser. HCLC, April - November, 1984.  
► **“Learning to be Ladies: Lancaster County Girls’ School Needlework.”** Co- Curator with Patricia T. Herr. HCLC, April - November, 1984.

### Selected MUSEUM EXHIBITIONS (needlework related)

- **The Alliance for American Quilts.** Treasurer: August 2001-August 2006; Development Committee Co-Chair: August 2004-August 2006; Executive Committee service: January 2001-August 2006; Board Member, January 2001- August 2008; Advisory Council Member 1993- December 2000. Current: Task Force Member, *The Quilt Index*, Task Force Member, *Quilters' Save Our Stories Project*. (See below)
- **The Quilt Index:** <http://www.quiltindex.org/> A centralized resource and database repository for the study of American quilted textiles from public and private collections, developed as a partnership project of The Alliance for American Quilts, MATRIX, and Michigan State University Museum. Since January, 1998 (and informally from 1993) served as a member of a collaborative team of humanists, quiltmakers, and new media professionals in conceptualizing and developing the Quilt Index resource.
- **The Quilters' S. O. S. - Save Our Stories Project:** Collecting Oral Histories From Contemporary Quiltmakers: A national Oral History Project of The Alliance for American Quilts. Co-director 1999 - 2001 with Bernard L. Herman, Ph.D., Chair, Department of Art History, University of Delaware. QSOS Faculty Member, 1999-2001. Project concept development, fieldwork design, and program management. Coordinated development of training curriculum; logistical planning and arrangements for volunteer recruitment and training programs.

### Academic Instruction

<b>Millersville University</b> , Millersville, PA	2009-2010
Adjunct Faculty Women's Studies Program	
Adjunct Faculty Department of History	
<b>The Smithsonian Masters Program in the History of Decorative Arts</b>	2000
Guest Faculty	
<b>University of Delaware</b>	
Teaching Assistant Department of History	1994-95

### Selected Academic Papers (needlework related)

- "The Quilts of Lancaster County, Pennsylvania: Production, Context, and Meaning, 1750 - 1884." Paper presented at the "Women and Material Culture" seminar (Laurel Thatcher Ulrich, Beverly Lemire, chairs), Berkshire Conference on the History of Women, University of Minnesota (June 2008)
- "Doing Time: Women, Hand-Spinning and Quiltmaking in Lancaster County, Pennsylvania, 1800-1880." Panel presentation, "Gestures of Resistance: Craft, Performance, and the Politics of Slowness," College Art Association Conference, Dallas, TX (February 2008)
- "Quilt by Association: Gender, Political Discourse and Homespun Rhetoric in Pre-Revolutionary Chester County, Pennsylvania." Panel presentation, "Object Lessons in Early America." Omohundro Institute and Society of Early Americanists Conference, Williamsburg, VA (June 7-10 2007)
- "Tracing Patterns: Quilts in the Pennsylvania Backcountry, 1730-1860." Paper presented at The McNeil Center for Early American Studies Seminar, University of Pennsylvania. (April 25, 1997)

### Selected Publications (needlework related)

- Keller, Patricia J. "Taking Inventory: Quilts and Quiltmaking in Chester County, Pennsylvania, 1725 -1860," chapter in Layers: Unfolding the Stories In Chester County Quilts. West Chester, PA : Chester County Historical Society, 2009: 52-77.
- Keller, Patricia J. Book Review: Paula W. Locklair, *Quilts, Coverlets & Counterpanes: Bedcoverings from the MESDA and Old Salem Collections (1997)* and Barbara Brackman, *Patterns of Progress: Quilts in the Machine Age (1997)* Winterthur Portfolio 33:1 (Spring, 1998): 99-103.
- Keller, Patricia J. "Of the Best Sort but Plain:" Quaker Quilts From the Delaware Valley, 1760 - 1890. Chadds Ford: Brandywine River Museum, 1997.
- Keller, Patricia J. "Approaching Analysis: The Lancaster County Quilt Harvest," The Quilt Journal: An International Review : 1 (1994): 10-13.
- Keller, Patricia J. "Methodology and Meaning: Strategies for Quilt Study," The Quilt Journal: An International Review : 1 (1993): 1-5.

# Len Hatfield • Curriculum Vitae

Dr. Len Hatfield  
4150 Donald St.  
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Eugene, OR 97405  
541-255-5937

## Education

BA, English & History, High Honors, University Scholar, Portland State University, 1977.  
MA, English, Portland State University, 1979.  
PhD, English, Indiana University, 1986.

## Employment

Teaching Assistant, English, Portland State University, 1977-79.  
Associate Instructor, English, Indiana University, 1979-82, 1984-85.  
Assistant Professor of English, Virginia Tech, 1986-1992.  
Associate Professor of English, Virginia Tech, 1992-2005.  
Associate Head, English Department, 1992-93.  
Co-Coordinator, Virginia Tech Cyberschool, 1993-98.  
Information Director for Faculty Development, Virginia Tech, 1993-2004.  
Consultant, Center for the Study of Women in Society, University of Oregon, 2001.  
Administrative Fellow for Information Technology, College of Arts and Sciences, 1997-2003.  
Co-Director, Center for Digital Discourse and Culture, Virginia Tech, 1999-2005.  
Adjunct Faculty, Linn-Benton Community College, 2004-2005.  
Technology Manager, Dynamic Measurement Group, Inc., 10/2005-9/2008.  
Technology Manager, Pacific Institutes for Research, 10/2005-8/2010.  
Adjunct Faculty, University of Maryland University College, 2004-present.  
Adjunct Faculty, Graduate Program in Children's Literature, Hollins University, 2003-present.  
Associate Director, Center for Applied Technologies in the Humanities, Virginia Tech, 1997-present.  
Research Associate & Systems Administrator, Center for Advanced Technology in Education, University of Oregon, 10/2005-present.  
Research Associate, Center on Teaching and Learning, University of Oregon, 8/2010-present.

## Teaching

For range of undergrad and graduate courses in English and humanities taught, please see listing at <http://uoregon.edu/~lhat/res>.

## Honors

Fellow, School of Criticism and Theory, Dartmouth College, 1987.  
Center for Humanities Summer Research Stipend, Virginia Tech, 1989.  
Research Pilot Project Small Grant, College of Arts and Sciences, Virginia Tech, 1991.  
Certificate of Teaching Excellence, College of Arts and Sciences, Virginia Tech, 1992.  
Finalist, Alumni Teaching Award, Virginia Tech, 1994.  
Fellow, Center for Organizational and Technological Advancement, Virginia Tech, 1996-1997.

## Grants

Award: **\$4,000**, Virginia Tech Teaching and Learning Grant, Center for Excellence in Undergraduate Teaching, Virginia Tech, 1996, for **Literature Initiatives in Technology** project (with Karen Swenson and H. Randy Patton).  
Award: **\$12,000**, Bell Atlantic Distance Learning Grant, 1997, for **Literature Initiatives in Technology** project (with Karen Swenson and H. Randy Patton).  
Award: **\$20,000**, Virginia Tech Center for Organizational and Technological Advancement, 1998, for organizing and conducting **Learning Online 1998: Building the Virtual University**, a conference at the Hotel Roanoke (with Tim Luke).  
Award: **\$75,000**, Virginia Tech Center for Innovative Learning Grant, 1999, for intermediate development of **Integrated Diverse Learning Environments** project (with Cheryl Ruggiero, Karen Swenson and H. Randy Patton).  
Award: **\$10,000**, Virginia Tech College of Arts and Sciences, 2000, Millennium Grant, in support of the Gravel Watermarks Archive and Database Project (with Dan Mosser and Ernest W. Sullivan, III).  
Award: **\$24,000**, Virginia Tech Center for Innovative Learning Planning Grant, 2000, for development of a **Graduate Liberal Studies** online degree program (with Barbara Carlisle, Tim Luke, Nancy Simmons, et al).

Award: **\$45,000**, Sun Microsystems, Equipment Grant, for equipment in support of the Center for Applied Technologies in the Humanities at Virginia Tech, 2001.

Award: **\$1,500**, Virginia Tech, Supplemental Grant to travel to University College, Cork, Ireland, for "Identify the Watermark, Hal: The Gravell Watermarks Archive in 2001" (with Dan Mosser and Ernest W. Sullivan, III).

Award: **\$37,000**, Virginia Tech, Center for Innovations in Learning, Renovation of the online Grammar Gym Project, consultant, 2002.

Award: **\$2,000**, Virginia Tech, Center for Digital Discourse and Culture, for preparation of XML DTD for Gravell Watermark Digital Archive Project, 2004.

Application: \$300,000, NEH, Center for Advanced Technology in Education, for preparation of multimedia database and website devoted to textile samplers, with Dr. Lynne Anderson-Inman, Principal Investigator.

### ***Publications***

For listing of print-based peer-reviewed publications, please see listing at <http://uoregon.edu/~lhat/res>.

### ***Digital Scholarship***

Virginia Tech Online Speculative Fiction Project (VTSF)

<http://wiz2.cath.vt.edu/vtsf>

Gravell Watermarks Online Database and Archive

<http://www.gravell.org>

Center for Applied Technologies in the Humanities (CATH)

<http://wiz2.cath.vt.edu>

Center for Digital Discourse and Culture (CDDC)

<http://www.cddc.vt.edu>

### ***Faculty Development***

1994-98 Teaching with the Daedalus Integrated Learning Environment Workshops, at Virginia Tech, Radford University, and Western Carolina University

1995-02 Faculty Development Institute Workshops

Worked as designer, teacher, and consultant to these nationally recognized development workshops.

1996-98 Cyberschool Faculty Development Workshops

Occasional workshops on a variety of topics at Virginia Tech.

1998-00 Center for Innovative Learning Board Member

Ongoing review of CIL grant applications; awarding the university's Xcaliber Award for digitally enhanced teaching; helping set university policy for promoting distance and distributed learning.

1998-99 Facilitator, Digital Discourse Faculty Roundtable

University-wide discussions of the trends and issues arising as faculty integrate information technology in their research and teaching.

1999 Reviewed grant proposals for the statewide Technology Development Program of the Oklahoma Board of Regents.

### ***Distance & Distributed Education***

I periodically teach online courses for Hollins University (Roanoke, VA) and the University of Maryland University College (Adele, MD). Most courses which I have taught since 1994 have been enhanced using information technology; see sample courses at: <http://uoregon.edu/~lhat/res/cl>

### ***References***

Dr. Scott Baker, Associate Director, Center on Teaching and Learning, University of Oregon, Eugene, Oregon 97403. 541-346-6593. [sbaker@uoregon.edu](mailto:sbaker@uoregon.edu)

Dr. Lynne Anderson-Inman, Director, Center for Advanced Technology in Education, 220C Rainier Bldg, 5214 University of Oregon, Eugene, OR 97403-5214. 541-346-2657. [lynneai@uoregon.edu](mailto:lynneai@uoregon.edu).

Dr. David Radcliffe, Director, Center for Applied Technologies in the Humanities, English Department, Virginia Tech, Blacksburg, VA 24061. 540-231-8991. [drad@vt.edu](mailto:drad@vt.edu).

Dr. Daniel W. Mosser, Professor of English. Shanks Hall 230, Virginia Tech, Blacksburg, VA 24061. 540-231-7753. [dan.mosser@vt.edu](mailto:dan.mosser@vt.edu)

Prof. Carolyn Rude, Chair, English Department, Shanks Hall 413, Virginia Tech, Blacksburg, VA 24061. 540-231-6501. [carolynr@vt.edu](mailto:carolynr@vt.edu).

## JUDITH BLAIR

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### RÉSUMÉ

AREAS OF EXPERTISE	Communications, Web Development, Graphic Design and Production Management, Information Technology Consulting
RELATED EXPERIENCE	<p>Center for Electronic Studying, and Center for Advanced Technology in Education, College of Education, University of Oregon, Eugene, Oregon (1996-Present)</p> <p><b>Communications Manager, Web Developer, Technology Consultant</b></p> <ul style="list-style-type: none"><li>• Design and develop web-based instructional tools used in K-12 educational research and outreach.</li><li>• Apply usability standards, conduct testing and analyze data to assist researchers studying ways to improve education through technology.</li><li>• Facilitate online communications, seek out new technologies and explore online collaborative sharing spaces, provide technical coaching and support to users.</li><li>• Edit and write sections of proposals and reports, articles and web-based materials.</li><li>• Anticipate technology needs, evaluate equipment and software, find technical solutions, set up and administer servers and other shared equipment.</li><li>• Produce presentation and instructional materials.</li></ul> <p>Upward Bound, College of Education, University of Oregon, Eugene, Oregon (1993-1996)</p> <p><b>Office Manager/Technology Advocate</b> (while a returning student)</p> <ul style="list-style-type: none"><li>• Supervised the main office in support of summer program for at-risk middle and high school students in region. Assisted director, managed student application process, organized project data, supervised student workers, administered university business.</li><li>• Designed and programmed electronic forms to replace paper business forms used by the university. Computerized entire office, installed and supported new computers and software, and coached staff in their use.</li></ul> <p>Blair/Sullivan Communications, Menlo Park, California (1980-1995)</p> <p><b>Business Partner, Multimedia Producer</b></p> <ul style="list-style-type: none"><li>• Co-owned and managed business that produced graphics, technical illustrations, and cartoon images on early Macs, PCs and Amiga computers. Wrote, edited, produced computer animations and presentations for legal and marketing clients.</li></ul> <p>Quality Now Corporation, Palo Alto, California (1987-1989)</p> <p><b>Desktop Publishing Coordinator</b></p> <ul style="list-style-type: none"><li>• Coordinated production of multimedia presentations and educational materials used by corporate trainer serving major multi-national corporations.</li></ul> <p>Portola Valley Publishing, Menlo Park, California (1986-1987)</p> <p><b>Art &amp; Production Director</b></p> <ul style="list-style-type: none"><li>• Managed graphics and typesetting production of weekly city newspaper.</li></ul> <p>Judith Blair, Graphic Design, Menlo Park, California (1982-1989)</p> <p><b>Business Owner</b></p> <ul style="list-style-type: none"><li>• Designed and produced print materials and slides for Silicon Valley clients such as Intel, Electric Power Research Institute, and Lane Publishing.</li></ul> <p>Graphic Production Corporation, Menlo Park, California (1978-1981)</p> <p><b>Art Director and Account Representative</b></p> <ul style="list-style-type: none"><li>• Designed ads, brochures, newsletters, magazines, books, catalogs, slides, and quarterly reports. Supervised production team of 15.</li></ul>

EDUCATION	<p><b>University of Oregon, <i>Magna Cum Laude</i>, 1997</b></p> <ul style="list-style-type: none"> <li>• BS: Journalism and Communications, Magazine Writing</li> <li>• BS: Psychology</li> <li>• Honor Societies: Golden Key, Jr. Mortar Board, Psi Chi</li> </ul> <p><b>Continuing Education</b></p> <ul style="list-style-type: none"> <li>• Certificate in Advanced Interactive Web Design, Oregon State University, 2002</li> <li>• Certificate in Project Management, Rockhurst College, 1999</li> <li>• Courses in XML &amp; XSLT, Digital Video Production and Editing, ActionScript, Designing for Accessibility</li> <li>• Continuous self-education</li> </ul>
ADDITIONAL INFORMATION	<p><b>Skills</b></p> <ul style="list-style-type: none"> <li>• Writing and designing for the web and print for varied audiences</li> <li>• Coding for the Web: HTML, XML, XHTML, HTML5, CSS, Javascript, PHP, Lasso,</li> <li>• Systems development and planning for the life cycle of each project</li> <li>• User experience, testing, and analysis, graphic design, interaction design, prototyping, image processing, audio editing, conversions, troubleshooting, optimization, system setups, disk imaging and deployment, backup, OCR, A/V conferencing, desktop automation</li> <li>• Production planning and management</li> <li>• Knowledge of accessibility guidelines as described by W3C and Federal Section 508 standards, and strategies for meeting them</li> <li>• Advanced user of Windows and Macintosh operating systems and software; over 20 years of cross-platform experience</li> <li>• Tutoring and consulting</li> <li>• Grant research, production, writing, budget preparation and report writing</li> <li>• Continuous improvement through learning new skills and technologies</li> </ul> <p><b>Software</b></p> <ul style="list-style-type: none"> <li>• Adobe Creative Suite, Microsoft Office, Joomla, Wordpress, Camtasia, Google Analytics, ....and many more</li> <li>• Databases: FilemakerPro, Access, and MySQL</li> <li>• Programming Languages and Development Environments: HTML, XHTML, HTML5, CSS, Javascript, PHP</li> </ul>

# **Curriculum Vitae for Alina Padilla-Miller**

## **Academic Background:**

- Doctorate of Communication and Society, University of Oregon: In progress
- Master of Communication- Digital Media, University of Washington: 2005
- Bachelor of Arts – Communication/Recording Arts, University of Colorado: 2001

## **Relevant professional employment experience:**

- Researcher, Content Creator, Social Media Specialist, Avatar Animator/Video Production, Project ESTRELLAS at Center for Advanced Technology and Education, University of Oregon 2010-present
- Researcher, Content Creator, Social Media Specialist, Webmaster/designer, Oregon Writing Project/ Project DIRECT at Center for Advanced Technology and Education, University of Oregon 2010-present
- Webmaster/designer, Center for Latino/a and Latin American Studies website, University of Oregon 2008-2010
- Webmaster/designer, Oaxaca Virtual Ethnography project, University of Oregon 2008-2010

## **Relevant volunteer/community involvement experience:**

- Volunteer Instructor, Digital Storytelling, Trauma Healing Project/Phoenix Project, Eugene OR, upcoming in March 2012
- Social media specialist, Samplers Consortium, Center for Advanced Technology in Education at University of Oregon, 2011-present
- Co-founder, JAM (Journalism, Arts and Media) afterschool program, Edgewood Elementary, Eugene OR, 2011-present
- Volunteer Instructor, Digital Storytelling for Children, Oak Hill School, Eugene OR, 2011-present
- Consultant, Community outreach for immersive environment application, Fr. Augustine Hilander/St. Thomas Newman Center, Eugene OR 2011
- Member, Research Interest Group-Gender and Technology, University of Oregon, 2009-2010
- Webmaster/designer, AEJMC-Graduate Education Interest Group website, 2007-2009
- Volunteer Instructor, Photography, Frances Anderson Community Center, Edmonds WA, 2006

# **Curriculum Vitae for Alina Padilla-Miller**

- Volunteer Instructor, Online Communities, Phinney Ridge Community Association, Seattle WA, 2005
- Communication Senator, Graduate Professional Student Senate, Seattle WA, 2003-2005

## **Publication/ Conferences/Fellowships:**

AERA (American Educational Research Association)-April 13-17<sup>th</sup> 2012, Vancouver, British Columbia, Canada. Presenting: Rural Educators in the 21st Century: Using Evidence-based Practices with Communication Technologies

Creating Second Lives 2011: Blurring Boundaries-September 8<sup>th</sup> & 9<sup>th</sup> 2011, Bangor Wales. Presented: Using Gender to Explore the Virtual Self: A Case Study in a 3D Immersive Environment

ISTE (International Society for Technology in Education) Machinima Fest-June 29<sup>th</sup> 2011, Philadelphia PA. Presented: Project DIRECT Machinima

ISTE (International Society for Technology in Education) Graduate Fellowship. January 2011-June 2011

Virtual Worlds Symposium: IEEE Oregon Section, Instrumentation and Measurement Society & Control Systems Society- March 11<sup>th</sup>, 2011, Portland OR. Co-presented: Project DIRECT: Overview of research in Virtual Worlds for teaching and learning.

Oregon Immersive Education Days- October 14-16<sup>th</sup>, 2010, Eugene OR. Presented: Learning Games and Simulations in Virtual Worlds at Lane Community College

The Internet Research 9.0 Conference: Doctoral Colloquium-October 15-18<sup>th</sup> 2008, Copenhagen, Denmark. Presented: The Female Avatar and the Performance of Hypersexualized Gender in Second Life

Communicating for Social Impact: International Communication Association-May 22<sup>nd</sup> –26<sup>th</sup> 2008, Montreal, Quebec. Presented: Virtual Ethnicity in MySpace \*Received 2<sup>nd</sup> place in Interactive Top Papers for the ERIC Division

Towards a Social Science of Web 2.0-September 5<sup>th</sup> & 6<sup>th</sup> 2007 York, England. Presented: Self and Persona in the Virtual World: The Ethics of Virtual Representation

Second International Conference on Environmental, Cultural, Economic & Social Sustainability-January 9-12, 2006 Hanoi and Ha Long Bay, Vietnam. Presented: S.O.S. Chilean Tapestries Signal For Help: An Arpillera Case Study

# SUSAN FRANKEL



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## AREAS OF EXPERTISE

- Program evaluation
- Quantitative and qualitative research design, data collection, and analysis
- Survey design, implementation, and analysis
- Project management

## EDUCATION

Ph.D., Sociology, University of New Hampshire, Durham, New Hampshire, 1988

M.S., Sociology, University of New Hampshire, Durham, New Hampshire, 1982

B.A., Psychology, University of Cincinnati, Cincinnati, Ohio, 1973

## PROFESSIONAL HISTORY

1994–present      Senior Research Associate, RMC Research Corporation, Portsmouth,  
New Hampshire

## RELEVANT PROJECTS:

Responsibilities include all phases of evaluation and research, including design, data collection activities, data analysis, report preparation and presentation. Relevant projects include:

- Internal evaluator for three federal technical assistance providers. Evaluations are designed to demonstrate the extent to which each provider is making progress in meeting its objectives and delivering high-quality, relevant, and useful services for clients. Responsibilities include study design, instrument development, conducting interviews with state administrators and Center staff, conducting quantitative and qualitative data analysis, and report writing.
- Evaluator for federal research center to implement a systematic program of research and development on the use of accessible supported electronic text for improving the mathematics achievement of students with disabilities. Developed program objectives and performance measures to report on federal reporting requirements (GPRA), and designed instruments and data collection protocols to collect information about the implementation of the Center's activities and outcomes. Quantitative and qualitative data gathered from multiple sources including research teams, consultants, extended community of researchers, and center staff.
- Internal evaluator for Picturing Writing/Image Making Integrated Curriculum Model, a four-year Department of Education Arts in Education Model Development and Dissemination Grant. Developed a quasi-experimental matched comparison design to examine the effectiveness of an art-based literacy program on student reading and writing in Grades 1-4, and designed pre-post surveys to measure writing and art outcomes.
- Part of the team that assessed the outcomes of the IMLS grant program, *Museums for America*. Developed an online survey and interview protocols, conducted interviews with grantees, and summarized and reported quantitative and qualitative data findings.
- Local evaluator for Even Start Family Literacy programs in Maine. Work collaboratively with staff to design program logic model, and design and develop tools and systems for data collection to meet

federal reporting requirements. Collect data and report on participant learning outcomes and program progress in annual reports to clients and Maine State Department of Adult Education.

- Project Director for a study of summer experiences and opportunities of middle school students funded by the Nellie Mae Education Foundation. Led research team, to develop student and parent surveys, conduct representative statewide surveys of middle school students in Rhode Island and Massachusetts, conduct student interviews, conduct analyses, and prepare final report.
- Project Director for evaluation of a five year initiative to support the start-up and expansion of school-based afterschool programs for middle school students. Responsibilities included development of statewide data collection system for state-funded afterschool programs (including 21<sup>st</sup> Century Community Learning Centers); design of instruments to measure program quality, student academic behaviors and program satisfaction, and parent perspectives; data collection and analysis of program and participation data; and report writing and presentations.
- Project Director for the evaluation of two statewide parent leadership programs in Connecticut to understand the effects of the programs on their parent participants, their communities, and their schools and to develop recommendations for an ongoing system of evaluation for the two parent leadership training programs. Responsibilities included project management, study design, instrument development, data collection and analysis, and report writing.
- Part of RMC team to document practices of five New York high schools with relatively low dropout rates, and compare findings with current research about practices known to reduce dropout rates. Designed data collection protocols, conducted on-site interviews, report writing, and dissemination of findings to district- and state-level administrators.
- Conducted feasibility study for the Pew Charitable Trusts to determine ways to extend state-level policy innovations to other states and fields of culture. Project involved collecting information from a wide variety of stakeholders, including representatives from the fields of folk life, humanities, arts, and historical preservation, and resulted in publication of *Policy Partners*.
- Conducted feasibility exploration for the Ford and Rockefeller Foundations about creative practice in the 21<sup>st</sup> century in the performing arts and media with focus on those producers and artists who represent new voices and collaborations. Project engaged producers and artists in synthesizing a wide variety of information to inform grant programs at both foundations.
- Designed protocol to identify national, regional, and state sources of arts and culture. Gathered information from sources about the types of data collected, scope of implementation, and current uses of arts and culture data for a report on the use of these data for the development of community arts and culture indicators. Other evaluation studies in art and culture conducted for the Andy Warhol Foundation for the Visual Arts, Laidlaw Foundation and Canada Council, and the Knight Foundation.
- Participated as part of a team to design and implement a process and impact evaluation of eighteen Family Resource Center programs; developed interview protocols and surveys; interviewed and observed staff and programs at the centers; conducted focus groups; analyzed data from multiple sources; and prepared reports and conducted presentations on interpreting data for program improvement.

## SELECTED PUBLICATIONS AND REPORTS

Appel, E., Dwyer, M.C., Frankel, S., & Russell, M. (2005). *Guide to local evaluations of Even Start Programs (Draft)*. Washington, DC: U.S. Department of Education.

Dwyer, M.C., & Frankel, S. (2002). *Policy partners: Making the case for state investments in culture*. Philadelphia, PA: Pew Charitable Trusts.

## PROFESSIONAL AFFILIATIONS AND HONORS

American Evaluation Association

**Gloria Seaman Allen, Ph.D.**  
**E-mail: gsallen1@aol.com**

### **PROFESSIONAL EXPERIENCE**

2007	Maryland Historical Society – Guest Curator
2000-11	Independent historian and needlework consultant
1998-99	The Lyceum, Alexandria, VA - Guest Curator
1995-96	The Lyceum - Guest Curator
1994	Mary Washington College, Adjunct Professor in Historic Preservation: American Decorative Arts
1993	Mount Vernon College, Adjunct Professor in Art History: American Decorative Arts
1980-1990	DAR Museum, Director and Chief Curator

### **PEER REVIEW RESEARCH PAPERS (selected)**

2002	Textile History Forum, Lowell, MA, "Gender Division in Handweaving on Chesapeake Plantations."
2002	Textile Society of America, Northampton, MA, "Silk Bed Coverings in the Early Chesapeake Region: Interpreting Documentary Evidence."
2001	American Quilt Study Group Proceedings, Williamsburg, VA, "Documenting Slave Artisans."
1992	National Quilt Symposium, Oral Traditions Project, Franklin & Marshall College, Lancaster, PA, "Quilting on Chesapeake Plantations."
1986	Popular Culture Society Proceedings, Atlanta, "Quantity, Quality and Quakers: Textile Furnishings of Quakers in Kent Co., MD, 1720-1820."
1986	Decorative Arts Society, Washington, DC, "Georgetown Visitation School Needlework."
1985	American Quilt Study Group Proceedings, San Rafael, CA, "Bed Coverings in Kent Co., MD."

### **GRANTS**

1986	Winterthur Museum, Benno Forman Fellowship – research on Anglo- American trade in bed rugs during the 18 <sup>th</sup> century.
1983-1984	American Ceramic Circle – research on use of English ceramics in three Maryland counties between 1725 and 1825.

### **EDUCATION**

2000	Ph.D. in American Studies/Material Culture/Folklife, The George Washington University. Dissertation: "Threads of Bondage: Chesapeake Slave Women and Plantation Cloth Production, 1750-1850."
1983	MA in American Studies, George Washington University. Focus on American decorative arts and architecture. Thesis: "Textile Furnishings: A Case Study of Kent County, Maryland, 1710-1820."
1960	BA in Art History and Fine Arts, Smith College.

## **SELECTED PUBLICATIONS [Textile subjects]**

- "Embroidered maps from Alexandria, District of Columbia," *Sampler and Antique Needlework Quarterly*, Winter, 2011.
- "Pictorial Embroideries from Antebellum Alexandria: The Students of Sarah Eliza Edmonds," *Sampler and Antique Needlework Quarterly*, Fall, 2011.
- A Maryland Sampling: Girlhood Embroidery 1738-1860*, Maryland Historical Society Press, 2007.
- "Architectural Samplers from Frederick County, Maryland," *The Magazine Antiques*, April 2007.
- "Ann Barclay Cloud's Fruit and Flower Samplers," *Sampler and Antique Needlework Quarterly*, Spring, 2007, co-author.
- "Early-Nineteenth-Century African American Samplers from Baltimore Schools," *PieceWork*, November/December, 2005.
- "Samplers from the Oblate Sisters of Providence School for Colored Girls, Baltimore, Maryland," *Sampler and Antique Needlework Quarterly*, Winter, 2005.
- "Rugs: The Colonial Chesapeake Consumer's Bedcovering of Choice," *Journal of Early Southern Decorative Arts*, Vol. XXX, No. 1 (Summer, 2004)
- "Ornamental Views and the Changing Landscape of Saint Joseph's Academy, Emmitsburg, Maryland," *Catoctin History*, Spring, 2004.
- "African American Samplers from Antebellum Baltimore," *The Magazine Antiques*, April, 2004.
- "For the People": Clothing Production and Maintenance at Rose Hill Plantation, Cecil County, Maryland," *Historic Alexandria Quarterly*, Winter, 2003.
- "Silk Bedcoverings in the Early Chesapeake Region: Interpreting Documentary Evidence," *Proceedings of the Textile Society of America 8<sup>th</sup> Biennial Symposium*, 2002.
- "Gender Division in Handweaving on Chesapeake Plantations," *Proceedings of the Textile History Forum*, 2002.
- "Slaves As Textile Artisans: Documentary Evidence for the Chesapeake Region," *Uncoverings*, 2001.
- "Needlework Education in Antebellum Alexandria," *The Magazine Antiques*, February 2001.
- "'Plain and Ornamental Needle-Work' from the Young Ladies Academy of Georgetown: Recent Attributions," *Washington Antiques Show Catalogue*, 1998.
- "Equally Their Due: Female Education in Antebellum Alexandria," *Historic Alexandria Quarterly*, three parts (Summer, Late Summer, Fall), 1996.
- Book Review: *Shared Threads: Quilting Together – Past and Present*, *Winterthur Portfolio*, Summer/Autumn, 1995.
- A Maryland Album: Quiltmaking Traditions, 1634-1934*, Rutledge Hill, 1995, co-author.
- "Bedcoverings in Kent County, Maryland, 1710-1820," *Quiltmaking in America: Beyond the Myths*, Rutledge Hill, 1994.
- "Quiltmaking on Chesapeake Plantations," *On the Cutting Edge*, Oral Traditions Project, 1994.
- Book Review: *Quilts of Indiana*, *Winterthur Portfolio*, Winter, 1991.
- Family Record: Genealogical Watercolors and Needlework*, DAR Museum, 1989.
- "The Flowering of Early American Quilts," *Washington Antiques Show Catalogue*, 1988.
- First Flowerings: Early Virginia Quilts*, DAR Museum, 1987.
- "Young misses often mark their names with care': Regional Samplers from the DAR Museum," *Washington Antiques Show Catalogue*, 1987.
- "Bed Coverings: Kent County, Maryland 1710-1820," *Uncoverings* 6, 1986.
- "Jacquard Coverlets in the DAR Museum, Part II: Pennsylvania coverlets," *The Magazine Antiques*, January 1986. (Reprinted in *DAR Magazine*, March 1989).
- "Mary, remember me': American Quilts from the DAR Museum," *DAR Magazine*, April 1986 (Reprinted in *Quilters' Journal*, Fall, 1986).
- Old Line Traditions: Maryland Women and Their Quilts*, DAR Museum, 1985.

## MARY KELLEY

### ADDRESS:

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University of Michigan  
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*mckelley@umich.edu*

### ACADEMIC EXPERIENCE:

Ruth Bordin Collegiate Professor of History, American Culture, and Women's Studies,  
University of Michigan, 2002-  
Mary Brinsmead Wheelock Professor of History, Dartmouth College, 1997-2002  
John Sloan Dickey Third Century Professor in the Social Sciences, Dartmouth College, 1990-96

### FELLOWSHIPS:

Malcolm and Mildred Freiberg Fellow, Massachusetts Historical Society, Winter 2011  
Month-long Fellowship, Huntington Library, November 2008  
Residency, Rockefeller Foundation, Bellagio Study and Conference Center, Bellagio, Italy, 1998  
Times-Mirror Distinguished Fellow, Huntington Library, 1996-97

### ELECTIVE AND APPOINTIVE OFFICES:

Elected to the Executive Board, Organization of American Historians, 2008-2011  
Elected President, Society of Historians of Early American Republic, 2006-2007  
Appointed chair of the Council of the Omohundro Institute of Early American History and  
Culture, 2004-2007  
Elected President of the American Studies Association, 1999-2000  
Elected to the Council of the Omohundro Institute of Early American History and Culture, 1998-  
2001

### PUBLICATIONS:

*"An Extensive Republic: Print, Culture, and Society in the New Nation"* (Coeditor with Robert Gross). Volume II "History of the Book in America" Chapel Hill, NC: University of North Carolina Press, 2010.  
*Learning to Stand and Speak; Women. Education, and Public Life*, Chapel Hill, NC: Omohundro Institute of Early American History and Culture, University of North Carolina Press, September 2006. (Issued in paperback, Fall, 2008).  
*The Portable Margaret Fuller* (Edited with a critical introduction). New York: Viking/Penguin, 1994.  
*The Power of Her Sympathy: The Autobiography and Journal of Catharine Maria Sedgwick* (Edited with a critical introduction). Boston: Northeastern University Press, 1993.  
*The Limits of Sisterhood: The Beecher Sisters on Women's Rights and Woman's Sphere* (Jointly authored with Jeanne Boydston and Anne Margolis). Chapel Hill: University of North Carolina Press, 1988.  
*Private Woman, Public Stage: Literary Domesticity in Nineteenth-Century America*. New York: Oxford University Press, 1984. Oxford Galaxy paperback edition, 1985. 2nd Edition, 1990. Reissue with new preface, University of North Carolina Press. 2002.  
*Woman's Being, Woman's Place: Female Identity and Vocation in American History* (Editor and author). Boston, Mass.: G. K. Hall & Co., 1979.

# Steven Lubar

Director, John Nicholas Brown Center for Public Humanities and Cultural Heritage  
Director, Haffenreffer Museum of Anthropology, Brown University  
Professor, Department of American Studies and Department of History  
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## Education

B.S., Humanities and Science, Massachusetts Institute of Technology, 1976  
M.A., History, University of Chicago, 1977  
Ph.D., History, University of Chicago, 1983

## Employment

2004-present	Professor, Departments of History and American Civilization, and Director, John Nicholas Brown Center for Public Humanities and Cultural Heritage, Brown University. 2010-present, Director, Haffenreffer Museum of Anthropology
1982-2004	Historian, Specialist, Curator, and Department Chair, National Museum of American History, Smithsonian Institution

## Selected Exhibits

Curator, "Engines of Change, The American Industrial Revolution, 1790-1860," permanent exhibition at the National Museum of American History, 1986  
Project manager, "Material World," permanent exhibition at the National Museum of American History, 1988  
Co-curator, "Workers and Managers," temporary exhibition at the National Museum of American History, 1989  
Co-curator, "Information Age," a permanent exhibition at the National Museum of American History, 1990  
Curator, designer and builder, "A History of Western Montgomery County," for Concerts in the Country and the Boyds-Clarksburg Historical Society, 1990  
Co-curator, "Who's in Charge: A History of Workers and Managers in the United States," SITES traveling exhibition, 1992, and revised installation, National Museum of American History, 1996  
Co-curator, "The Smithsonian's America," large temporary exhibition in Tokyo, 1994  
Co-curator, "Images of Steel," temporary exhibition at the National Museum of American History, 1994-1995  
Curator and project director, "World War II: Sharing Memories," temporary exhibition at the National Museum of American History, 1995  
Co-curator and project director, "The Family Car," temporary exhibition at the National Museum of American History, 1997  
Co-curator and project director, "Communities in a Changing Nation" permanent exhibition at the National Museum of American History, 1999  
Smithsonian coordinator, National Museum of Industrial History, Bethlehem, Pennsylvania, 1999-2004  
Co-curator and project director, "From Turbines to Tupperware: Industrial Drawings from the Smithsonian," temporary exhibit at the Payne Gallery, Moravian College, Bethlehem, Pennsylvania, 2001-2002  
Co-curator and project director, "America on the Move," permanent exhibition at the National Museum of American History, 2003  
Co-curator and project director, "Doodles, Drawings, and Designs: Industrial Drawings from the Smithsonian Institution Collections," SITES traveling exhibition, 2004  
Advisor on student, faculty, and staff exhibits at Brown University, 2006-present

## Selected Publications

*The Philosophy of Manufactures: Early Debate on Industry in the United States*, ed. with Michael Folsom  
(Cambridge, MIT Press, 1982)

*Engines of Change: The American Industrial Revolution, 1790-1860*, with Brooke Hindle (Washington: Smithsonian Institution Press, 1986)

"Culture and Technological Design in the 19th-century Pin Industry: John Howe and the Howe Manufacturing Company," in *Technology and Culture*, April 1987

"West Old Baltimore Road," *Landscape*, Spring 1991

"The Transformation of American Patent Law," *Technology and Culture*, October 1991

"Representing Technological Knowledge," *Proceedings of Conference on Critical Issues in the History of Science and Technology*, 1991.

"Machine Politics: The Political Construction of Technology," in *History from Things*, edited by Steven Lubar and W. David Kingery (Smithsonian Institution Press, 1993)

*InfoCulture: The Smithsonian Book of Information Age Inventions* (Boston: Houghton Mifflin, 1993)

*History from Things: Essays on Material Culture*, ed. with W. David Kingery (Washington: Smithsonian Institution Press, 1993)

"Representation and Power," *Technology and Culture*, April 1995

"Exhibiting Memories," in Amy Henderson and Adrienne Kepler, *Exhibiting Dilemmas* (Washington: Smithsonian Press, 1996).

"Men, Women, Production, Consumption," in Arwen Mohun and Roger Horwitz, *His and Hers: Gender and American Consumerism, 1900-1960*, University of Virginia Press, 1998

"Archives and Information Culture," in *American Archivist*, September 1999

*Legacies: Collecting America's History at the Smithsonian* (Washington: Smithsonian Institution Press, 2001) (with Kathleen Kendrick)

"The Making of America on the Move at the Smithsonian's National Museum of American History," *Curator*, 2005

"Forty Students, One Semester: An Exhibition Challenge," *The Exhibitionist*, Fall 2009

### **Selected Consulting Activities**

Lowell National Historic Park, 2000

"Hidden Treasures" radio project, 2002-2003

The Long Island Museum, 2002-2004

Chemical Heritage Foundation museum project, 2004

Consultant to WNET for educational program, "Invention," 2004

Member, Blue Ribbon Selection Committee, National Inventors Hall of Fame, 2003-2006

Newport Restoration Foundation strategic planning, 2004

The Henry Ford exhibit planning, 2005

Anchorage Museum exhibit planning, 2006

National Museum of American history "American Dreams" exhibit planning, 2006

American Precision Museum strategic planning, 2006

New Bedford Whaling Museum exhibition planning, 2007

Manitoga/The Russel Wright Design Center museum assessment program, 2009-2010

Brooklyn Navy Yard exhibition planning and educational programming, 2009-present

National Museum of American History, "American Enterprise" exhibit, 2010-present

### **Selected Professional Service**

Member of National Council on Public History Education and Professional Practice Coordinating Committee, 2004-present

Member of Program Committee, Organization of American Historians-National Council on Public History 2006 Annual Meeting

Chair, Local Arrangements Committee, National Council on Public History, 2009

Member of Board of Directors, New Bedford Whaling Museum, 2005-2011

Member of Board of Directors, MIT Museum, 2005-present

January 2012

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# MAUREEN DALY GOGGIN

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## ACADEMIC POSTS

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<b>Arizona State University</b> , Tempe, AZ		1994-present
<b>Chair</b>	Department of English	2010-present
<b>Interim Chair</b>	Department of English	2009-2010
<b>Associate Chair</b>	Department of English	2004-2009
<b>Professor</b>	Department of English	2007-present
<b>Associate Professor</b>	Department of English	2000-2007
<b>Assistant Professor</b>	Department of English	1994-2000
<b>Serve as Affiliated Graduate Faculty for:</b>		
Women and Gender Studies		2009-present
Interdisciplinary Ph.D. in Communication		2002-present
Interdisciplinary Ph.D. in Curriculum & Instruction (English Education)		2001-present

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## PUBLICATIONS

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### BOOKS

- Bullock, Richard, and Maureen Daly Goggin. *Norton Field Guide to Writing with Readings*. Rev. 2<sup>nd</sup> ed. New York: W. W. Norton, 2010.
- Goggin, Maureen Daly, and Beth Fowkes Tobin, eds. *Women and Things, 1750-1950: Gendered Material Strategies*. Farnham, Surrey, England: Ashgate, 2009. [Reviewed by Sarah Victoria Turner, *Gender & History*, 23 no. 1 (April 2011): 209-211.] [Reviewed by J. Hamlett, *English Historical Review*, 126 (August 2011): 979-81.]
- Goggin, Maureen Daly, and Beth Fowkes Tobin, eds. *Women and the Material Culture of Needlework and Textiles, 1750-1950*. Farnham, Surrey, England: Ashgate, 2009. [Reviewed by Melinda Watt, *Textile History* 42.1 (May 2011): 157-158.] [Reviewed by J. Hamlett, *English Historical Review*, 126 (August 2011): 979-81.] [Reviewed in *International Review of Social History* 45.2 (2011): 360.]
- Goggin, Maureen Daly and Beth Fowkes Tobin, eds. *Material Women, 1750-1950: Consuming Desires and Collecting Practices*. Farnham, Surrey, England: Ashgate, 2009. [Reviewed by A. C. Stanley, *Choice* 48.2 (October 2010)]; [Reviewed by J. Hamlett, *English Historical Review*, 126 (August 2011): 979-81.]
- Bullock, Richard and Maureen Daly Goggin. *A Guide to Teaching: The Norton Field Guide to Writing with Readings*. Rev. 2<sup>nd</sup> ed. New York: W. W. Norton, 2010.

- Bullock, Richard, Maureen Daly Goggin, and Francine Weinberg. *Norton Field Guide to Writing with Readings and Handbook*. Rev. 2<sup>nd</sup> ed. New York: W. W. Norton, 2009.
- Lester, Neal A., and Maureen Daly Goggin, eds. *Racialized Politics of Desire in Personal Ads*. Lanham, MD: Rowman & Littlefield, 2008.
- Bullock, Richard, Maureen Daly Goggin, and Francine Weinberg. *Norton Field Guide to Writing with Readings and Handbook*. New York: W. W. Norton, 2008.
- Bullock, Richard and Maureen Daly Goggin. *A Guide to Teaching: The Norton Field Guide to Writing with Readings*. New York: W. W. Norton, 2007.
- Bullock, Richard, and Maureen Daly Goggin. *Norton Field Guide to Writing with Readings*. New York: W. W. Norton, 2006.
- Goggin, Maureen Daly, ed. *Inventing a Discipline: Rhetoric Scholarship in Honor of Richard E. Young*. Urbana: National Council of Teachers of English. 2000. [Reviewed by W. Ross Winterowd, *Rhetoric Review* 20 (2001): 368-401. Beth Rothermel *Rhetoric Society Quarterly* 33 (2003): 93-96]
- Goggin, Maureen Daly. *Authoring a Discipline: Scholarly Journals and the Post-World War II Emergence of Rhetoric and Composition*. Mahwah, NJ: Lawrence Erlbaum, 2000. [Reviewed by Peter Vandenberg, *JAC* (2001): 949-56; Rosalee Stillwell, *Rhetoric Review* 20 (2001); Douglas Hesse, *Composition Studies* 29 (2001): 121-32]

#### SELECTED ARTICLES AND CHAPTERS!

- Goggin, Maureen Daly. "Common Threads in Holloway Prison Needlework by WSPU Suffragettes." *Samplers and Antique Needlework* (Winter 2010): 11-20.
- Goggin, Maureen Daly. "Fabricating Identity: Janie Terrero's 1912 Embroidered Suffrage Signature Handkerchief." *Women and the Material Culture of Needlework and Textiles, 1750-1950*. Eds. Maureen Daly Goggin and Beth Fowler Tobin. London: Ashgate, 2009. 31-50.
- Goggin, Maureen Daly. "Stitching a Life in 'Pen of Steele and Silken Inke': Elizabeth Parker's circa 1830 Sampler." *Women and Thing, 1750-1950s: Gendered Material Strategies*. Eds. Maureen Daly Goggin and Beth Fowler Tobin. London: Ashgate, 2009. 17-42
- Goggin, Maureen Daly. "Threading Women." *Women and the Material Culture of Needlework and Textiles, 1750-1950*. Eds. Maureen Daly Goggin and Beth Fowler Tobin. London: Ashgate, 2009. 1-12.
- Tobin, Beth, and Maureen Daly Goggin. "Materializing Women." *Women and Things: Gendered Material Strategies 1750-1950*. Eds. Maureen Daly Goggin and Beth Fowler Tobin. London: Ashgate, 2009. 1-16.
- Lester, Neal A., and Maureen Daly Goggin. "In Living Color: The Politics of Sexual Desire in Heterosexual Interracial Black/White Personal Ads." *Racialized Politics of Desire in Personal Ads*. Eds. Neal A. Lester and Maureen Daly Goggin. Lanham, MD: Rowman and Littlefield, 2008. 37-76.
- Lester, Neal A., and Maureen Daly Goggin. "'EXTRA! EXTRA! Read all about it!': Constructions of Heterosexual Black Male Identities in the Personals." *Racialized Politics of Desire in Personal Ads*. Eds. Neal A. Lester and Maureen Daly Goggin. Lanham, MD: Rowman and Littlefield, 2008. 7-36.
- Stancliff, Michael, and Maureen Daly Goggin. "What's Theorizing Got to Do with It?: Teaching Theory as Resourceful Conflict and Reflection in TA Preparation." *WPA: Writing Program Administration* 30 (2007): 11-28. Awarded the 2007-2008 WPA Best Article Award.
- Lester, Neal A., and Maureen Daly Goggin. "In Living Color: The Politics of Sexual Desire in Heterosexual Interracial Black/White Personal Ads." *Communication and Critical/Cultural Studies* 2 (2005): 130-62.
- Goggin, Maureen Daly. "One English Woman's Story: Filling in the Missing Strands in Elizabeth Parker's Circa 1830 Sampler." *Samplers and Antique Needlework* 8 (December 2002) 38-49.
- Goggin, Maureen Daly. "An *Essamplaire Essai* on the Rhetoricity of Needlework Sampler-Making: A Contribution to Theorizing and Historicizing Rhetorical Praxis." *Rhetoric Review* 21 (2002): 309-338.

## Marla R. Miller

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Department of History  
University of Massachusetts  
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Hadley, MA 01035  
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### **EDUCATION:**

- Ph.D. U.S. History, University of North Carolina at Chapel Hill, 1997.  
*Specializations:* U.S. Public History, U.S. Women's History, Social History of Colonial America; American Material Culture  
*Advisors:* Jacquelyn Dowd Hall and John K. Nelson, co-advisors  
*Dissertation:* "My Daily Bread Depends Upon my Labor: Craftswomen, Community and the Marketplace in Rural New England, 1740-1820."  
*Awards:* Organization of American Historians' Lerner-Scott Prize for the Best Dissertation in Women's History.  
Finalist, National Council of Graduate Schools Dissertation Prize.  
Finalist, American Historical Association Alan Nevins Dissertation Prize  
M.A., U.S. History, University of North Carolina at Chapel Hill, 1991.  
B.A., History of Culture, University of Wisconsin at Madison, 1988

### **EMPLOYMENT:**

- Professor* and Director, Public History Program & also Director of Graduate Studies, University of Massachusetts Amherst, 1999-present  
*Awards:* Chancellor's Distinguished Academic Service Award, University of Massachusetts, 2003  
College of Humanities and Fine Arts Distinguished Teaching Award, 2006

### **PUBLICATIONS:**

#### **BOOKS:**

- Knowing Place: Women, work and class on a Massachusetts Landscape* (in development; under Contract to Johns Hopkins University Press)  
*Betsy Ross: The Life Behind the Legend* (Henry Holt, 2010)  
*Award:* Finalist, Cundill Prize in History (McGill University)  
*Cultivating A Past: Essays on the History of Hadley, Massachusetts* (University of Massachusetts Press, 2009)  
*The Needle's Eye: Women and Work in the Age of Revolution*, (University of Massachusetts Press, 2006).  
*Award:* Millia Davenport Prize, Costume Society of America

### **RECENT ARTICLES:**

- "Mehitable Primus and Addie Brown: Women of Color and Hartford's Nineteenth-Century Dressmaking Trades," in Peter Benes, ed., *Clothing New England*, Proceedings of the 2010 Dublin Seminar for New England Folklife (forthcoming).  
Preface, *Massachusetts Quilts: Our Common Wealth*, Lynne Bassett, ed., (Lebanon, NH: University Press of New England, 2009) .  
"The Last Mantuamaker: Craft Tradition and Commercial Change in Boston, 1760-1840," *Early American Studies* (November 2006), 372-426.

"Labor and Liberty in the Age of Refinement: Gender, Class and the Built Environment," in Kenneth Breisch and Alison K. Hoagland, ed., *Perspectives in Vernacular Architecture X*, (Knoxville: University of Tennessee Press, 2005).

"Dressmaking as a Trade for Women: Rediscovering a Lost Art(isanry)," in Cynthia Amneus, ed., *A Separate Sphere: Cincinnati Dressmakers, 1880-1920* (Cincinnati: Cincinnati Museum of Art, 2003): 9-15.  
*Awarded the Ruth Emery Book Prize for 2004 from The Victorian Society of America, presented to an outstanding book on the arts or architecture created of the Victorian period.*

"Dressmaking as a Trade for Women in Eighteenth-Century Rural New England, *Dress* Vol 30 (2003), 15-25.

"Eggs on the Sand: Domestic Servants and their Children in Federal New England," in Peter Benes, ed., *Women's Work in New England, 1620-1920* Proceedings of the Dublin Seminar for New England Folklife, 2001 (Boston: Boston University, 2003), 184-195.

#### **SELECTED GRANTS AND FELLOWSHIPS:**

Patrick Henry Fellowship, C.V. Starr Center for the American Experience, 2009-10  
H.F. DuPont Winterthur Museum and Library research fellowship, 2008  
Ruth Miller Fellowship, Massachusetts Historical Society, 2004  
Public Service Endowment Grant, UMass Office of Industry and Economic Development, 2003-04  
Community Service Learning Faculty Fellowship, 2002-03  
Faculty Research Grant, Office for Research Affairs, UMass-Amherst, 2001-02  
National Endowment for the Humanities Fellowship, 2001-2002  
Faculty Research Grant, Office for Research Affairs, UMass-Amherst, 2000  
National Endowment for the Humanities Summer [Research] Stipend, 1998  
American Antiquarian Society Kate B. and Hall J. Peterson Fellowship, 1994.  
Five College Women's Studies Research Center Research Associateship, 1994.  
Massachusetts Foundation for the Humanities/Bay State Historical League Scholar-in-Residence Grant, 1994.

#### **PROFESSIONAL SERVICE:**

Series Editor, *Public History in Historical Perspective*, 2008-present  
National Collaborative of Women's History Sites National Board  
OAH survey team, The State of History in the National Park Service, 2008-2011  
George Washington Book Prize Cmte, C.V. Starr Center, 2011-12  
Committee Member, CCWH Prelinger Award Committee, 2011  
Co-Chair, Local Arrangement Committee, Berkshire Conference on the History of Women, 2011  
Distinguished Lecturer, Organization of American Historians, 2004-present  
Member of the Standing Program Committee, Dublin Seminar for New England Folklife, 2000-present  
Co-chair, *National Council on Public History* annual meeting program, 2006-2008  
*American Historical Society* Herbert Feis Award Committee, 2006  
Member, *Organization of American Historians* Ad-Hoc Committee on the Annual Meeting, 2003-04  
Chair, Coordinating Council for Women in History Committee on Public History, 2000-2004  
Member of the executive board of the *National Council on Public History*, 2006-08  
Member of the editorial board of *The Public Historian*, 2001-2004  
Member of the Program Committee, 2004 Organization of American Historians Meeting, Boston  
Member of the Program Committee, 2004 NCPH/ASEH meeting, Victoria, British Columbia  
Member of the Program Committee, Tenth Annual Meeting of the Omohundro Institute for Early American History and Culture, June, 2004  
Member of the NCPH Awards Committee, 2002  
Berkshire Conference on the History of Women Article Prize Committee, 1998-2003

## **E. Jennifer Monaghan**

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Charlottesville, VA 22901

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Email: ejmandcm@embarqmail.com

### **EDUCATION**

1971-1980 Ferkauf Graduate School, Yeshiva University, Ed.D. Reading Education  
1976 M.A. Oxford University, England.  
1957-1958 University of Illinois, Champaign-Urbana, M.A. Greek.  
1951-1955 Oxford University, Oxford, England, B.A. Literae Humaniores.

### **PROFESSIONAL EXPERIENCE: BROOKLYN COLLEGE OF CUNY**

Aug. 2001-date	Professor Emerita, English Department
July 1994-Jan. 2001	Professor, English Department
Feb. 1992-July 1994	Professor, Department of Educational Services
Feb. 1986-Feb. 1992	Associate professor, Department of Educational Services.
Feb. 1978-Jan. 1986	Assistant professor, Department of Educational Services
Sept. 1978-Jan. 1981	Instructor, Department of Educational Services
Feb. 1981-Jan. 1982	Adjunct assistant professor, School of Education
June 1978-August 1979	Adjunct instructor, School of Education

### **PUBLICATIONS**

#### **Books:**

- *Shaping the Reading Field: The Impact of Early Reading Pioneers, Scientific Research, and Progressive Ideas*, coedited with Susan E. Israel (Newark, Del.: International Reading Association, 2007).
- *Learning to Read and Write in Colonial America* (Amherst, Mass.: University of Massachusetts Press, in association with the American Antiquarian Society, 2005).
- *Reading for the Enslaved, Writing for the Free: Reflections on Liberty and Literacy*. The 1998 James Russell Wiggins Lecture in the History of the Book in American Culture (Worcester: American Antiquarian Society, 2000).
- *A Common Heritage: Noah Webster's Blue-Back Speller* (Hamden, Conn.: Archon Books, 1983). A 3,500-word excerpt from this book has been reprinted in *Nineteenth-Century Literature Criticism*, vol. 30 (Detroit: Gale Research, 1992).
- Translator, from French, of *Le Massacre des Indiens* by Lucien Bodard. This was published as *Green Hell* (New York: Outerbridge & Dienstfrey, 1971) and as *Massacre on the Amazon* (London: Tom Stacey, 1971).

#### **Chapters in Books:**

- "Integrating the elementary language arts: An historical perspective." Coauthored with Douglas K. Hartman, in *Handbook of Research on Teaching the English Language Arts*, 4th ed., ed. Diane Lapp and Douglas Fisher (New York: Routledge/Taylor & Francis, 2011).
- "Schoolbooks," coauthored with Charles Monaghan, in *History of the Book in America, Volume 2, An Extensive Republic: Print, Culture, and Society in the New Nation, 1790-1840*, ed. Robert A. Gross and Mary Kelley (University of North Carolina Press in association with American Antiquarian Society, 2010), 304-318.
- "Scientific Research and Progressive Education: Contexts for the Early Reading Pioneers, 1870-1956." In *Shaping the Reading Field: The Impact of Early Reading Pioneers, Scientific Research, and Progressive Ideas*, ed. Susan E. Israel and E. Jennifer Monaghan. (Newark, Del.: International Reading Association, 2007).
- "The Uses of Literacy by Girls in Colonial America," in *Girls and Literacy in America: Historical Perspectives to the Present*, ed. Jane Greer (Santa Barbara, Cal.: ABC-CLIO, 2003), 1-21.

- “Literacy Instruction and Gender in Colonial New England,” reprinted in *The Book History Reader*, ed. David Finkelstein and Alistair McCleery (London: Routledge, 2002), 297-315.
- “Undertaking Historical Research in Literacy,” with Douglas K. Hartman, in *Handbook of Reading Research, Volume III*, ed. Michael L. Kamil, Peter B. Mosenthal, P. David Pearson, and Rebecca Barr (Mahwah, N. J.: Lawrence Erlbaum Associates, 2000), 109-121. (This was reissued in *Methods of Literacy Research: the Methodology Chapters from the Handbook of Reading Research, Volume III* [2002], 33-45.)
- “Literacy and Schoolbooks,” in *A History of the Book in America*, Vol. 1, *The Colonial Book in the Atlantic World*, ed. Hugh Amory and David D. Hall (Cambridge: American Antiquarian Society and Cambridge University Press, 2000), 380-87.
- “‘Able and willing to read’: The Meaning of Literacy to the Indians of Colonial Martha’s Vineyard,” in *Further Studies in the History of Reading*, ed. Greg Brooks, A.K. Pugh and Nigel Hall (Widnes, Cheshire, England: United Kingdom Reading Association, 1993), 43-59.
- “Literacy in Eighteenth-Century New England: Some Historiographical Reflections on Issues of Gender,” in *Making Adjustments: Change and Continuity in Planter Nova Scotia, 1759-1800*, ed. Margaret Conrad (Fredericton, New Brunswick: Acadiensis Press, 1991), 12-44.
- “Noted and Unnoted School Dames: Women as Reading Teachers in Colonial New England,” in *International Series for the History of Education, Volume 1, Elementary School Teaching and Curriculum*, ed. Giovanni Genovesi, Bjorg B. Gundem, Manfred Heinemann, Jurgen Herbst, Torstein Harbo, Tonnes Sirevag (Hanover, Germany: International Standing Conference for the History of Education, 1990), 47-53.
- “For Spiritual or Pleasurable Ends: The Portrayal of Children’s Reading in Children’s Books, 1670-1785,” in *Claremont Reading Conference: Fifty-Third Yearbook*, ed. Malcolm P. Douglas (Claremont, Cal.: Claremont Reading Conference, 1989), 80-92.
- “Literacy Instruction and Gender in Colonial New England,” in *Reading in America: Literature and Social History*, ed. Cathy N. Davidson (Baltimore: Johns Hopkins University Press, 1989), 53-80.
- “The Reader, the Scribe, the Thinker: A Critical Look at the History of American Reading and Writing Instruction,” with E. Wendy Saul, in *The Formation of School Subjects: The Struggle for Creating an American Institution*, ed. Thomas Popkewitz (Philadelphia: Falmer, 1987), 85-122.

#### **Articles in Journals:**

- “Literacy Instruction and the Town School in Seventeenth-Century New England,” *Paradigm* 2, no. 7 (2003): 15-21.
- “Reading for the Enslaved, Writing for the Free: Reflections on Liberty and Literacy,” *Proceedings of the American Antiquarian Society*, 108 (1998): 309-341.
- “Values of Literacy History,” coauthored with David W. Moore (senior author) and Douglas K. Hartman, *Reading Research Quarterly* 32 (1997): 90-102.
- “Gender and Textbooks: Women Writers of Elementary Readers, 1880-1950,” *Publishing Research Quarterly* 10 (1994): 28-46.
- “Family Literacy in Early 18th-Century Boston: Cotton Mather and His Children,” *Reading Research Quarterly* 26 (1991): 342-370.
- “‘She loved to read in good Books’: Literacy and the Indians of Martha’s Vineyard, 1643-1725,” *History of Education Quarterly* 30 (1990): 493-521.
- “An Interview with Dr. E. Jennifer Monaghan,” *Reading Psychology: An International Quarterly* 11 (1990): 151-158. (In the series “Leaders in Reading Research and Instruction.”)
- “Literacy Instruction and Gender in Colonial New England,” *American Quarterly* 40 (1988): 18-41.

#### **Awards and Honors:**

- Awarded the 1992 biennial “best article” prize by the History of Education Society
- Gave the inaugural Esther Clarke Wright Lecture, 1990, Acadia University, Wolfville, N.S., Canada.
- Awarded the 1989 Constance Rourke Prize by the American Studies Association.

## SUSAN P. SCHOELWER

Curator, George Washington's Mount Vernon Estate, Museum & Gardens  
PO Box 110, Mount Vernon, VA 22121

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[spschoelwer@mountvernon.org](mailto:spschoelwer@mountvernon.org)

### EDUCATION

**Yale University:** Ph.D., American Studies, 1994. American arts and decorative arts, American history to 1900, material culture, women's history. Dissertation: "Painted Ladies, Virgin Lands: Women in the Myth and Image of the American Frontier, 1830-1860."

**University of Delaware:** M.A., Winterthur Program in Early American Culture, 1978. American decorative arts, textiles, painting, architecture. Certificate in Museum Studies. Thesis: "Fabric Furnishings Used in Philadelphia Homes, 1700-1775."

**University of Notre Dame:** B.A., History, *Summa cum Laude*, 1975.

### CURATORIAL EXPERIENCE

**George Washington's Mount Vernon Estate and Gardens**, Mount Vernon, VA.

Curator, June 2010-present

**Connecticut Historical Society**, Hartford, 1998-2009.

Curator, 2009; Florence S. Marcy Crofut Director of Collections Development, 2007-2009.

Director of Museum Collections, 1998-2007.

**Yale University Art Gallery**, New Haven, CT. Exhibit Coordinator, 1989-1993.

**Houston Museum of Fine Arts, Bayou Bend Collection.** Luce Foundation Fellow, 1986.

**Southern Methodist University, DeGolyer Library**, Dallas, TX. Project Director, 1984-1986

**Chicago Public Library Cultural Center:**

Curator of Special Collections & Archivist, 1980-1982; Assistant Archivist, 1978-1980.

### ACADEMIC EXPERIENCE

**Virginia Commonwealth University:** Adjunct Professor, History Department, 1996-1997.

**Villanova University:** Adjunct Professor, Humanities Seminar, 1995.

**Rutgers, The State University of New Jersey:** Lecturer, American Studies, 1994.

### SELECTED PUBLICATIONS AND EXHIBITIONS

#### Books:

*Connecticut Needlework: Women, Art, and Family, 1740-1840* (Connecticut Historical Society, distributed by Wesleyan University Press, 2010).

Editor, *Connecticut Valley Furniture: Eliphalet Chapin & His Contemporaries, 1750-1800* (Connecticut Historical Society, dist. by University Press of New England, 2005). Reviewed in *American Furniture* as "an epic achievement . . . that will shape the field of American furniture studies for years to come."

Editor, *Lions & Eagles & Bulls: Early American Tavern & Inn Signs from The Connecticut Historical Society* (Connecticut Historical Society, in association with Princeton University Press, 2000).

*Alamo Images: Changing Perceptions of a Texas Experience*, with Thomas W. Gläser and Paul Hutton (Southern Methodist University Press, 1985).

#### Articles and Essays:

"Lessons Artistic and Useful: The Patten School of Hartford, 1785-1825," in *With Needle and Brush: Girlhood Embroideries from the Connecticut River Valley* (exhibition catalog, Florence Griswold Museum, Old Lyme, Conn., forthcoming 2011).

"Royal Painter in the Republican Court," Mount Vernon Ladies' Association 2010 Annual Report (2011).

Foreword, *Samplers International*, by Lynne Anderson (Philomath, Oregon: Benton County Historical Society, 2011).

"Tavern Signs," Encyclopedia of Connecticut History Online (CT Humanities Council, forthcoming).

"An 18<sup>th</sup>-Century View of the Stages of Life," *Hog River Journal* 7:3 (Summer 2009).

"Beyond Regionalism: Local History and Connecticut Valley Furniture" and other essays, in *Connecticut Valley Furniture* (2005).

"Costume and Portraiture in the 1830s: A Connecticut Case Study," with Kathleen Craughwell-Varda and Sharon Steinberg, *Dress: Journal of the Costume Society of America* 29 (2002).

"William Rice, At the Sign of the Lion," *Folk Art Magazine* 26:1 (2001).

"The Absent Other: Women in the Land and Art of Mountain Men," in Jules Prown, et al., *Discovered Lands, Invented Pasts: Transforming Visions of the American West* (Yale University Press, 1992).

"The Artist's Alamo: A Reappraisal of Pictorial Evidence," *Southwestern Historical Quarterly* 91 (1988).

"Curious Relics and Quaint Scenes: The Colonial Revival at Chicago's Great Fair," in *Colonial Revival in America*, ed. by Alan Axelrod (Norton, 1985).

### Reviews:

*Massachusetts Quilts: Our Common Wealth*, ed. by Lynne Z. Bassett. *New England Quarterly* 82:3 (2009).

"To Please Any Taste: Litchfield County Furniture & Furniture Makers, 1780-1830." Exhibition, Litchfield Historical Society. *Journal of Connecticut History* 47:2 (Fall 2008).

"The Rankins of Cherry Hill: Struggling with the Loss of Their World." Historic house interpretive plan, Historic Cherry Hill, Albany, N.Y. *Journal of American History* 89 (June 2003).

*Picturing a Nation: Art and Social Change in Nineteenth-Century America*, by David Lubin. *Pennsylvania Magazine of History and Biography* 119 (1995).

*The Past Is a Foreign Country*, by David Lowenthal. *Winterthur Portfolio* 24 (1989).

### Exhibitions:

"Hoecakes & Hospitality: Cooking with Martha Washington," with Jennifer Van Horn, Mount Vernon, forthcoming 2012.

Reinstallation of Greenhouse Slave Quarters, with Jennifer Van Horn, Mount Vernon, 2011.

"Discovered Lands, Invented Pasts: Transforming Visions of the American West," Yale University Art Gallery and two travel venues, 1992-1993.

"Alamo Images: Changing Perceptions of a Texas Experience," Southern Methodist University and Texas Humanities Resource Center, 1985-1986.

## SELECTED HONORS AND PROFESSIONAL ACTIVITIES

**Common-Place, The Interactive Journal of Early American Life**, <http://www.common-place.org/>  
Member of Editorial Board and Column Editor, Tales from the Vault, 2008-present.

**Sampler Consortium**, Steering Committee; Advisory Board, 2008-present.

**Yale University Art Gallery**, Oswaldo Rodriguez Roque Endowed Lecture, 2012.

**Connecticut Book Prize, Non-Fiction, CT Center for the Book:** *Connecticut Needlework*, 2011.

**New England Honor Book, Historic New England:** *Connecticut Needlework*, 2011.

**Assoc. for the Study of Connecticut History, Betty M. Linsley Award:** *Connecticut Needlework*, 2011.

**Williamstown Art Conservation Center**, Williamstown, MA: Member Trustee, 2008-2009.

**Institute for Museum and Library Services**, Museums for America Program: Reviewer, 2008.

**National Endowment for the Humanities**, Div. of Preservation and Access: Panelist, 2010, 2007, 2004.

**American Association for State and Local History**, National Award of Merit: *Connecticut Valley Furniture*, 2007; *Alamo Images*, 1986.

**U.S. Senate Curatorial Advisory Committee**, 2004-2007.

**Historic New England, New England Honor Book:** *Connecticut Valley Furniture*, 2006.

Internal Revenue Service

Department of the Treasury

District  
Director

Delaware-Maryland District

31 Hopkins Plaza, Baltimore, MD 21201

▷ UNIVERSITY OF DELAWARE OFFICE OF THE  
CONTROLLER  
OFFICE OF ASSOCIATE TREASURE FOR  
FINANCIAL SAVINGS  
NEWARK, DE 19716-0000

P.O. Box 13163, Room 817  
Baltimore, MD 21203

Employer Identification Number:  
51-6000297

Person to Contact:  
EP/EO Tax Examiner

Telephone Number:  
(410) 962-6058

Date: SEPTEMBER 5, 1996

Dear Sir/Madam:

This is in response to your inquiry dated 07/16/96, requesting a copy of the letter which granted tax exempt status to the above named organization.

Our records show that the organization was granted exemption from Federal Income Tax under section 501(c)(3) of the Internal Revenue Code effective NOVEMBER, 1933. We have also determined that the organization is not a private foundation because it is described in section(s) 509(a)(1) and 170(b)(1)(A)(ii).

Donors may deduct contributions to you under section 170 of the Code.

As of January 1, 1984, you are liable for taxes under the Federal Insurance Contributions Act (social security taxes) on remuneration of \$100 or more you pay to each of your employees during the calendar year. You are not liable for the tax imposed under the Federal Unemployment Tax Act (FUTA).

You are required to file Form 990, Return of Organization Exempt from Income Tax, only if your gross receipts each year are normally more than \$25,000. However, if you receive a Form 990 package in the mail, please file the return even if you do not exceed the gross receipts test. If you are not required to file, simply attach the label provided, check the box in the heading to indicate that your annual gross receipts are normally \$25,000 or less, and sign the return.

A copy of our letter certifying the status of the organization is not available, however, this letter may be used to verify your tax-exempt status.

Because this letter could help resolve any questions about your exempt status, it should be kept in your permanent records.

Sincerely yours,

  
Paul M. Harrington  
District Director



DEPARTMENT OF THE NAVY

OFFICE OF NAVAL RESEARCH  
875 NORTH RANDOLPH STREET  
SUITE 1425  
ARLINGTON, VA 22203-1995

Agreement date: June 9, 2010  
Supersedes Agreement Dated July 2, 2009

NEGOTIATION AGREEMENT

Institution: UNIVERSITY OF DELAWARE  
NEWARK, DELAWARE 19716-4005

The Facilities and Administrative (F&A) Cost and Fringe Benefits Rates contained herein are for use on grants, contracts and/or other agreements issued or awarded to the University of Delaware by all Federal Agencies of the United States of America, in accordance with the cost principles mandated by 2 CFR 220. These rates shall be used for forward pricing and billing purposes for the University of Delaware's Fiscal Years 2010 through 2012. This rate agreement supersedes all previous rate agreements/determinations for Fiscal Year 2010.

SECTION I: RATES – TYPE: PREDETERMINED (Pred)  
FIXED WITH CARRY-FORWARD PROVISIONS (Fixed)

Type	From	To	Rate	Base	Applicable To	Location
<b>F&amp;A Rates:</b>						
Pred	7/1/09	6/30/12	53.0%	(a)	Organized Research (OR)	On Campus
Pred	7/1/09	6/30/10	27.0%	(a)	Organized Research	Off Campus
Pred	7/1/10	6/30/12	26.4%	(a)	Organized Research	Off Campus
Pred	7/1/09	6/30/10	31.8%	(a)	OR- College of Agriculture	On Campus
Pred	7/1/10	6/30/12	34.5%	(a)	OR- College of Agriculture	On Campus
Pred	7/1/09	6/30/12	23.6 %	(a)	OR- College of Agriculture	Off Campus
Pred	7/1/09	6/30/12	38.9%	(a)	Other Sponsored Activities	On Campus
Pred	7/1/09	6/30/12	24.9%	(a)	Other Sponsored Activities	Off Campus
Pred	7/1/09	6/30/10	43.7%	(a)	Sponsored Instruction	On Campus
Pred	7/1/10	6/30/12	43.4%	(a)	Sponsored Instruction	On Campus
Pred	7/1/09	6/30/10	33.9%	(a)	Sponsored Instruction	Off Campus
Pred	7/1/10	6/30/12	33.7%	(a)	Sponsored Instruction	Off Campus

**BENEFITS RATES:**

Fixed	7/1/09	6/30/11	32.3%	(b)	Faculty/Prof. Employees	All
Fixed	7/1/09	6/30/11	50.6%	(b)	Staff Employees	All
Fixed	7/1/09	6/30/10	4.0%	(b)	Graduate Students	All
Fixed	7/1/10	6/30/11	6.1%	(b)	Graduate Students	All
Fixed	7/1/09	6/30/11	7.9%	(b)	Other*	All

\*excludes student wages exempt from FICA.

**DISTRIBUTION BASES:**

- (a) Modified Total Direct Cost (MTDC), consisting of salaries and wages, fringe benefits, materials and supplies, services, travel and subgrants and subcontracts up to the first \$25,000 of each subgrant or subcontract. Equipment (defined as an article of nonexpendable tangible personal property having a useful life of more than one year and an acquisition cost of \$5,000 or more per unit), capital expenditures, charges for patient care and tuition remission, rental costs of offsite facilities, scholarships, and fellowships as well as the portion of each subgrant and subcontract in excess of \$25,000 shall be excluded from modified total direct costs. Vessel (ship) charges are also excluded.

- (b) Salaries and Wages

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**SECTION II – GENERAL TERMS AND CONDITIONS**

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**A. LIMITATIONS:** Use of the rates set forth under Section I is subject to any statutory or administrative limitations, and is applicable to a given grant, contract or other agreement only to the extent that funds are available and consistent with any and all limitations of cost clauses or provisions, if any, contained therein. Acceptance of the rates agreed to herein is predicated upon all the following conditions: (1) that no costs other than those incurred by the grantee/contractor were included in the indirect cost pool as finally accepted and that all such costs are legal obligations of the grantee/contractor and allowable under governing cost principles; (2) that the same costs that have been treated as indirect costs are not claimed as direct costs; (3) that similar types of costs have been accorded consistent accounting treatment; and (4) that the information provided by the contractor/grantee, which was used as the basis for the acceptance of the rates agreed to herein and expressly relied upon by the Government in negotiating and accepting the said rates, is not subsequently found to be materially incomplete or inaccurate.

**B. ACCOUNTING CHANGES:** The rates contained in Section I of this agreement are based on the accounting system in effect at the time this agreement was negotiated. Changes to the method(s) of accounting for costs which affects the amount of reimbursement resulting from the use of these rates require the written approval of the authorized representative of the cognizant negotiating agency. Such changes include but are not limited to changes in the charging of a particular type of cost from indirect to direct. Failure to obtain such approval may result in subsequent cost disallowances.

**C. PREDETERMINED RATES:** The predetermined rates contained in this agreement are not subject to adjustment in accordance with the provisions of 2 CFR 220, subject to the limitations contained in Part A of this section.

**D. FIXED RATES WITH CARRY-FORWARD PROVISIONS:** The fixed rates contained in this agreement are based on estimates of the costs for FY 2010 and 2011. When actual costs for these fiscal years are determined, adjustments will be applied to the next subsequent rate negotiation to recognize the difference between the FY 2010 and 2011 estimated costs used to establish the fixed rates and the negotiated actual FY 2010 and 2011 costs.

**E. Carry Forward Amounts:** The rates in Section I do not include any prior year carry-forward amounts.

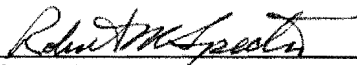
**F. USE BY OTHER FEDERAL AGENCIES:** The rates set forth in Section I hereof were negotiated in accordance with and under the authority set forth in 2 CFR 220. Accordingly, such rates shall be applied to the extent provided in such regulations to grants and contracts to which 2 CFR 220 applies, subject to any limitations in paragraph A above. Copies of this document may be provided by either party to other Federal agencies which have or intend to issue or award grants and contracts using these rates as a means of providing them with early notification of the agreement contained herein.

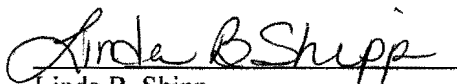
**G. SPECIAL REMARKS:** 1. Off Campus Definition – For all activities performed in facilities not owned by the institution, the off campus rate will apply. (For all activities performed in facilities rented with institution funds, the on campus rate will apply). Grants or contracts will not be subject to more than one indirect cost rate. If more than 50% of a project is performed off campus, the off campus rate will apply to the entire project.

2. The Government's agreement with the rates set forth in Section I is not an acceptance of the University of Delaware's accounting practices or methodologies. Any reliance by the Government on cost data or methodologies submitted by University of Delaware is on a non-precedence-setting basis and does not imply Government acceptance.

FOR THE UNIVERSITY OF DELAWARE:

FOR THE U.S. GOVERNMENT:

  
Robert M. Specter  
Vice President for Finance

  
Linda B. Shipp  
Contracting Officer

6/10/2010  
Date

6-16-10  
Date

*For information concerning this agreement contact:*

Linda B. Shipp, [linda.shipp@navy.mil](mailto:linda.shipp@navy.mil), (703) 696-8559, FAX (703) 696-2870  
Office of Naval Research, Indirect Cost Branch (BD0242, Rm 368)  
875 N. Randolph St., Arlington, VA 22203



## DEPARTMENT OF HEALTH &amp; HUMAN SERVICES

Program Support Center  
Financial Management Service  
Division of Cost Allocation

DCA Western Field Office  
90 7th Street, Suite 4-800  
San Francisco, CA 94103

DEC 14 2011

Kimberly A. Espy  
VP Research & Innovation  
University of Oregon-Eugene, OR  
203 Johnson Hall  
Eugene, OR 97403-1266

Dear Ms. Espy:

A copy of an indirect cost Negotiation Agreement is attached. This Agreement reflects an understanding reached between your organization and a member of my staff concerning the rate(s) that may be used to support your claim for indirect costs on grants and contracts with the Federal Government. Please have the Agreement signed by a duly authorized representative of your organization and return it to me BY FAX, retaining the copy for your files. We will reproduce and distribute the Agreement to the appropriate awarding organizations of the Federal Government for their use.

An indirect cost proposal together with supporting information are required to substantiate your claim for indirect costs under grants and contracts awarded by the Federal Government. Thus, your next proposal based on your fiscal year ending 06/30/13, is due in our office by 12/31/13.

Sincerely,

Arif Karim  
Acting Director

Attachment

PLEASE SIGN AND RETURN THE NEGOTIATION AGREEMENT BY FAX

## COLLEGES AND UNIVERSITIES RATE AGREEMENT

EIN:  
 ORGANIZATION:  
 University of Oregon-Eugene, OR  
 1266 University of Oregon 203 Johnson  
 Hall  
 Eugene, OR 97403-1266

DATE: 12/08/2011  
 FILING REF.: The preceding  
 agreement was dated  
 05/19/2008

The rates approved in this agreement are for use on grants, contracts and other agreements with the Federal Government, subject to the conditions in Section III.

SECTION I: INDIRECT COST RATES

RATE TYPES:      FIXED                  FINAL                  PROV. (PROVISIONAL)      PRED. (PREDETERMINED)

EFFECTIVE PERIOD

<u>TYPE</u>	<u>FROM</u>	<u>TO</u>	<u>RATE (%)</u>	<u>LOCATION</u>	<u>APPLICABLE TO</u>
PRED.	07/01/2011	06/30/2012	42.00	On-Campus	Organized Res.
PRED.	07/01/2011	06/30/2012	26.00	Off-Campus	Organized Res.
PRED.	07/01/2011	06/30/2012	53.00	On-Campus	Instruction
PRED.	07/01/2011	06/30/2012	26.00	Off-Campus	Instruction
PRED.	07/01/2011	06/30/2012	29.00	On-Campus	Other Spon Act.
PRED.	07/01/2011	06/30/2012	23.80	Off-Campus	Other Spon Act.
PRED.	07/01/2012	06/30/2014	45.00	On-Campus	Organized Res.
PRED.	07/01/2012	06/30/2014	26.00	Off-Campus	Organized Res.
PRED.	07/01/2012	06/30/2014	59.40	On-Campus	Instruction
PRED.	07/01/2012	06/30/2014	26.00	Off-Campus	Instruction
PRED.	07/01/2012	06/30/2014	30.70	On-Campus	Other Spon Act.
PRED.	07/01/2012	06/30/2014	24.30	Off-Campus	Other Spon Act.

<u>TYPE</u>	<u>FROM</u>	<u>TO</u>	<u>RATE(%)</u>	<u>LOCATION</u>	<u>APPLICABLE TO</u>
PROV.	07/01/2014	Until Amended		(A)	

\*BASE

Modified total direct costs, consisting of all salaries and wages, fringe benefits, materials, supplies, services, travel and subgrants and subcontracts up to the first \$25,000 of each subgrant or subcontract (regardless of the period covered by the subgrant or subcontract). Modified total direct costs shall exclude equipment, capital expenditures, charges for patient care, student tuition remission, rental costs of off-site facilities, scholarships, and fellowships as well as the portion of each subgrant and subcontract in excess of \$25,000.

(A) Use same rates and conditions as those cited for fiscal year ending June 30, 2014.

ORGANIZATION: University of Oregon-Eugene, OR

AGREEMENT DATE: 12/08/2011

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**SECTION II: SPECIAL REMARKS**

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**TREATMENT OF FRINGE BENEFITS:**

The fringe benefits are specifically identified to each employee and are charged individually as direct costs. The directly claimed fringe benefits are listed below.

**TREATMENT OF PAID ABSENCES**

Vacation, holiday, sick leave pay and other paid absences are included in salaries and wages and are claimed on grants, contracts and other agreements as part of the normal cost for salaries and wages. Separate claims are not made for the cost of these paid absences.

**DEFINITION OF OFF-CAMPUS**

An off-campus rate is applicable to those projects conducted in facilities not owned or operated by the University, which include charges for facility rental as a direct expenditure and for which more than 50% of the project salaries and wages are for effort conducted in the rental facility.

**DEFINITION OF EQUIPMENT**

Equipment is defined as tangible nonexpendable personal property having a useful life of more than one year and an acquisition cost of \$5,000 or more per unit.

The following fringe benefits are treated as direct costs:

FICA, WORKERS COMPENSATION, MEDICAL/DENTAL/LIFE INSURANCE, LONG-TERM DISABILITY, UNEMPLOYMENT, EMPLOYEE LIABILITY INSURANCE, EXECUTIVE DEPARTMENT DIVISION & EMPLOYEE RELATIONS BOARD ASSESSMENT, AND RETIREMENT.

ORGANIZATION: University of Oregon-Eugene, OR

AGREEMENT DATE: 12/08/2011

SECTION III: GENERALA. LIMITATIONS:

The rates in this Agreement are subject to any statutory or administrative limitations and apply to a given grant, contract or other agreement only to the extent that funds are available. Acceptance of the rates is subject to the following conditions: (1) Only costs incurred by the organization were included in its facilities and administrative cost pools as finally accepted; such costs are legal obligations of the organization and are allowable under the governing cost principles; (2) The same costs that have been treated as facilities and administrative costs are not claimed as direct costs; (3) Similar types of costs have been accorded consistent accounting treatment; and (4) The information provided by the organization which was used to establish the rates is not later found to be materially incomplete or inaccurate by the Federal Government. In such situations the rate(s) would be subject to renegotiation at the discretion of the Federal Government.

B. ACCOUNTING CHANGES:

This Agreement is based on the accounting system purported by the organization to be in effect during the Agreement period. Changes to the method of accounting for costs which affect the amount of reimbursement resulting from the use of this Agreement require prior approval of the authorized representative of the cognizant agency. Such changes include, but are not limited to, changes in the charging of a particular type of cost from facilities and administrative to direct. Failure to obtain approval may result in cost disallowances.

C. FIXED RATES:

If a fixed rate is in this Agreement, it is based on an estimate of the costs for the period covered by the rate. When the actual costs for this period are determined, an adjustment will be made to a rate of a future year(s) to compensate for the difference between the costs used to establish the fixed rate and actual costs.

D. USE BY OTHER FEDERAL AGENCIES:

The rates in this Agreement were approved in accordance with the authority in Office of Management and Budget Circular A-21 Circular, and should be applied to grants, contracts and other agreements covered by this Circular, subject to any limitations in A above. The organization may provide copies of this Agreement to other Federal Agencies to give them early notification of the Agreement.

E. OTHER:

If any Federal contract, grant or other agreement is reimbursing facilities and administrative costs by a means other than the approved rate(s) in this agreement, the organization should (1) credit such costs to the affected programs, and (2) apply the approved rate(s) to the appropriate base to identify the proper amount of facilities and administrative costs allocable to these programs.

BY THE INSTITUTION:

University of Oregon-Eugene, OR

(INSTITUTION)

(SIGNATURE)

Kimberly Andrews Espy

(NAME)

VP for Research/Innovation

(TITLE)

12-22-11

(DATE)

ON BEHALF OF THE FEDERAL GOVERNMENT:

DEPARTMENT OF HEALTH AND HUMAN SERVICES

(AGENCY)

(SIGNATURE)

Arif Karim

(NAME)

Acting Director, Western Field Office

(TITLE)

12/8/2011

(DATE) 2002

HHS REPRESENTATIVE:

Cori Coleman

Telephone:

(415) 437-7820

## List of Partnerships

Organization	Contact Person
Center for Advanced Technology in Education, University of Oregon, Eugene, OR	Lynne Anderson Director
Chester County Historical Society West Chester, PA	Ellen Endslow Director of Collections/Curator
DAR Museum, National Society of the Daughters of the American Revolution Washington D.C.	Olive Graffam Curator of Collections
Oregon Historical Society Portland, OR	Marsha Mathews, Director of Museum Services
Philadelphia Museum of Art Philadelphia, PA	H. Kristina Haugland Associate Curator of Costume and Textiles
The Rhode Island Historical Society Providence, RI	Kirsten Hammerstrom Director of Collections
Sampler Consortium University of Oregon, Eugene, OR	Lynne Anderson Director
Frances Lehman Loeb Art Center, Vassar College, Poughkeepsie, NY	Joann Potter Registrar/Collections Manager
Westtown School West Chester, PA	Mary Brooks Archivist
Henry Francis du Pont Winterthur Museum, Inc. Winterthur, DE	Linda Eaton John L. and Marjorie P. McGraw Director of Collections

## PARTNERSHIP STATEMENT

Complete one of these forms for each formal partner.

Legal name of applicant organization (5a from Face Sheet): University of Delaware

1. Legal name of partner organization: University of Oregon

2. Partner DUNS number: 948117312

3. Mailing address:

Street1: 5214 University of Oregon Street2: 220C Rainier Bldg

City: Eugene State: OR Zip+4: 97403-5214

4. Partner Web address: <http://cate.uoregon.edu>

5. Partner project contact name: Lynne Anderson

Title: Director, Center for Advanced Technology in Education

Telephone number: 541-346-2657 E-mail: [lynnei@uoregon.edu](mailto:lynnei@uoregon.edu)

6. Governing control of partner (choose one):

- |   |  |
|---|--|
| <input type="checkbox"/> State Government   | <input type="checkbox"/> Nonprofit with 501( c )3 IRS Status (Other than Institution of Higher Education)    |
| <input type="checkbox"/> County Government  | <input type="checkbox"/> Nonprofit without 501( c )3 IRS Status (Other than Institution of Higher Education) |
| <input type="checkbox"/> City or Township Government  | <input type="checkbox"/> Private Institution of Higher Education   |
| <input type="checkbox"/> Special District Government  | <input type="checkbox"/> Individual  |
| <input type="checkbox"/> Regional Organization  | <input type="checkbox"/> For-Profit Organization (Other than Small Business)                                 |
| <input type="checkbox"/> U.S. Territory or Possession   | <input type="checkbox"/> Small Business  |
| <input type="checkbox"/> Independent School District  | <input type="checkbox"/> Hispanic-serving Institution  |
| <input checked="" type="checkbox"/> Public/State Controlled Institution of Higher Learning          | <input type="checkbox"/> Historically Black Colleges and Universities (HBCU's)                               |
| <input type="checkbox"/> Indian/Native American Tribal Government (Federally Recognized)            | <input type="checkbox"/> Tribally Controlled Colleges and Universities (TCCUs)                               |
| <input type="checkbox"/> Indian/Native American Tribal Government (Other than Federally Recognized) | <input type="checkbox"/> Alaska Native and Native Hawaiian Serving Institutions                              |
| <input type="checkbox"/> Indian/Native American Tribally Designated Organization                    | <input type="checkbox"/> Nondomestic (non-U.S.) Entity   |
| <input type="checkbox"/> Public/Indian Housing Authority  | <input type="checkbox"/> Other (specify)   |

7. What is the partner organization's mission? [500 characters] The University of Oregon is the state's flagship research institution. Its College of Education has nationally ranked academic programs and an alliance of nationally prominent centers, institutes, and affiliated research and outreach units. The Center for Advanced Technology in Education is a research unit of the College of Education dedicated to investigating and promoting the use of advanced technology to improve education and advance scholarship in the humanities.

8. Describe the partner organization's service area (audience served, including size, demographic characteristics and geographic area) [500 characters] The Eugene campus of the University of Oregon occupies 295 acres. Enrollment in 2011 totalled 24,447, of which 57% were Oregon residents, 35% were out-of-state, and 8% were international students. Students of color comprised 17.6%. The Center for Advanced Technology in Education manages \$3.5 million in federally funded research and outreach projects each year, partnering with organizations, schools, and universities across the country.

9. List the partner's key roles and responsibilities in the project: [1000 characters] The Center for Advanced Technology in Education will provide the technical expertise to accomplish the following: (a) Develop, test, and refine data mapping processes and computer crosswalks for exporting data and metadata from five proprietary museum cataloging systems used by museums with significant sampler collections; (b) Develop, test, and refine programs and database structures to receive and clean data from multiple and diverse museum cataloging systems; (c) Design, develop, and refine digital tools and

collaborative gallery spaces to support scholarly inquiry, collaborative connoisseurship, and community sharing using the information and images in the Sampler Archive; (d) Design and implement a social networking program that solicits, supports, and rewards the participation of subject experts from the Sampler Consortium in documenting the samplers contributed to the Sampler Archive by partnering museums; and (e) Participate in the project's outcomes-based evaluation program.

**Please note:**

A. Submission of this application by the Authorized Representative of the applicant organization reflects the partner organization's agreement with the following statements:

- We will carry out the activities described above and in the application narrative.
- We will use any federal funds we receive from the applicant organization in accordance with applicable federal laws and regulations as set forth in the program guidelines and the terms and conditions of the grant award.
- We assure that our facilities and programs comply with the applicable federal requirements and laws as set forth in the program guidelines.

B. Prior to submission of the application, the applicant will ensure that the partner organization has provided to the applicant a signed original of this Partnership Statement for the applicant's records. Such original will be made available to IMLS, if requested by IMLS.

## PARTNERSHIP STATEMENT

Complete one of these forms for each formal partner.

Legal name of applicant organization (5a from Face Sheet): University of Delaware

1. Legal name of partner organization: Chester County Historical Society

2. Partner DUNS number: 030312227

3. Mailing address:

Street1: 225 N. High Street Street2:

City: West Chester State: PA Zip+4: 19380-2658

4. Partner Web address: <http://www.chestercohistorical.org>

5. Partner project contact name: Ellen Endslow

Title: Director of Collections/Curator

Telephone number: 610-692-4800 x257 E-mail: [eeendslow@chestercohistorical.org](mailto:eeendslow@chestercohistorical.org)

6. Governing control of partner (choose one):

- |   |  |
|---|--|
| <input type="checkbox"/> State Government   | <input checked="" type="checkbox"/> Nonprofit with 501( c )3 IRS Status (Other than Institution of Higher Education) |
| <input type="checkbox"/> County Government  | <input type="checkbox"/> Nonprofit without 501( c )3 IRS Status (Other than Institution of Higher Education)         |
| <input type="checkbox"/> City or Township Government  | <input type="checkbox"/> Private Institution of Higher Education   |
| <input type="checkbox"/> Special District Government  | <input type="checkbox"/> Individual  |
| <input type="checkbox"/> Regional Organization  | <input type="checkbox"/> For-Profit Organization (Other than Small Business)   |
| <input type="checkbox"/> U.S. Territory or Possession   | <input type="checkbox"/> Small Business  |
| <input type="checkbox"/> Independent School District  | <input type="checkbox"/> Hispanic-serving Institution  |
| <input type="checkbox"/> Public/State Controlled Institution of Higher Learning                     | <input type="checkbox"/> Historically Black Colleges and Universities (HBCU's)                                       |
| <input type="checkbox"/> Indian/Native American Tribal Government (Federally Recognized)            | <input type="checkbox"/> Tribally Controlled Colleges and Universities (TCCUs)                                       |
| <input type="checkbox"/> Indian/Native American Tribal Government (Other than Federally Recognized) | <input type="checkbox"/> Alaska Native and Native Hawaiian Serving Institutions                                      |
| <input type="checkbox"/> Indian/Native American Tribally Designated Organization                    | <input type="checkbox"/> Nondomestic (non-U.S.) Entity   |
| <input type="checkbox"/> Public/Indian Housing Authority  | <input type="checkbox"/> Other (specify)   |

7. What is the partner organization's mission? [500 characters] CCHS is a not-for-profit educational institution whose mission is to promote an understanding of the history of Chester County and southeastern Pennsylvania by collecting, preserving, exhibiting and interpreting that history and its relationship to the region, and nation beyond, to audiences of all ages and interests.

8. Describe the partner organization's service area (audience served, including size, demographic characteristics and geographic area) [500 characters] Our audiences include local residents with deep county roots, a school audience, researchers and scholars, genealogists, collectors, families, seniors, travelers and many newcomers. Chester County, an area of 768 sq mi, includes rural, suburban and urban environments. As of 2010, there are 498,886 residents: 85.5% white, 6.1% black, 6.5% Hispanic, and 3.9% Asian. School age children represent 24.9% of the population and senior citizens (the fastest growing group) constitute 12.8%.

9. List the partner's key roles and responsibilities in the project: [1000 characters] As a museum partnering with the Sampler Archive Project, our institution will (a) provide access to existing information on all American samplers and related girlhood embroideries in our collection; (b) work with project staff to develop an accurate and cost-effective way to automatically collect data from our electronic cataloging system and cross walk the data to the Sampler Archive database; (c) provide access to any existing high quality photographs for samplers in our collection and help with arrangements for new photographs to be

taken as needed; (d) collaborate in evaluation efforts focused on a cost-benefit analysis of the project's cross-walk and documentation procedures; and (e) collaborate with project staff as they conduct expanded object documentation efforts on samplers and related girlhood embroideries in our collection.

**Please note:**

A. Submission of this application by the Authorized Representative of the applicant organization reflects the partner organization's agreement with the following statements:

- We will carry out the activities described above and in the application narrative.
- We will use any federal funds we receive from the applicant organization in accordance with applicable federal laws and regulations as set forth in the program guidelines and the terms and conditions of the grant award.
- We assure that our facilities and programs comply with the applicable federal requirements and laws as set forth in the program guidelines.

B. Prior to submission of the application, the applicant will ensure that the partner organization has provided to the applicant a signed original of this Partnership Statement for the applicant's records. Such original will be made available to IMLS, if requested by IMLS.

## PARTNERSHIP STATEMENT

Complete one of these forms for each formal partner.

Legal name of applicant organization (5a from Face Sheet): University of Delaware

1. Legal name of partner organization: DAR Museum, National Society of the Daughters of the American Revolution

2. Partner DUNS number: 02-030-6742

3. Mailing address:

Street1: 1776 D Street NW Street2:

City: Washington State: DC Zip+4: 20006-5303

4. Partner Web address: <http://www.dar.org/museum>

5. Partner project contact name: Olive Graffam

Title: Curator of Collections

Telephone number: 202-879-3237 E-mail: [ograffam@dar.org](mailto:ograffam@dar.org)

6. Governing control of partner (choose one):

- |   |  |
|---|--|
| <input type="checkbox"/> State Government   | <input checked="" type="checkbox"/> Nonprofit with 501( c )3 IRS Status (Other than Institution of Higher Education) |
| <input type="checkbox"/> County Government  | <input type="checkbox"/> Nonprofit without 501( c )3 IRS Status (Other than Institution of Higher Education)         |
| <input type="checkbox"/> City or Township Government  | <input type="checkbox"/> Private Institution of Higher Education   |
| <input type="checkbox"/> Special District Government  | <input type="checkbox"/> Individual  |
| <input type="checkbox"/> Regional Organization  | <input type="checkbox"/> For-Profit Organization (Other than Small Business)   |
| <input type="checkbox"/> U.S. Territory or Possession   | <input type="checkbox"/> Small Business  |
| <input type="checkbox"/> Independent School District  | <input type="checkbox"/> Hispanic-serving Institution  |
| <input type="checkbox"/> Public/State Controlled Institution of Higher Learning                     | <input type="checkbox"/> Historically Black Colleges and Universities (HBCU's)                                       |
| <input type="checkbox"/> Indian/Native American Tribal Government (Federally Recognized)            | <input type="checkbox"/> Tribally Controlled Colleges and Universities (TCCUs)                                       |
| <input type="checkbox"/> Indian/Native American Tribal Government (Other than Federally Recognized) | <input type="checkbox"/> Alaska Native and Native Hawaiian Serving Institutions                                      |
| <input type="checkbox"/> Indian/Native American Tribally Designated Organization                    | <input type="checkbox"/> Nondomestic (non-U.S.) Entity   |
| <input type="checkbox"/> Public/Indian Housing Authority  | <input type="checkbox"/> Other (specify)   |

7. What is the partner organization's mission? [500 characters] The DAR Museum exists as a department of the National Society Daughters of the American Revolution, and has as its mission to support the Society's goals of preservation, education and patriotism by collecting, preserving, exhibiting and interpreting the material culture and social history of pre-industrial America.

8. Describe the partner organization's service area (audience served, including size, demographic characteristics and geographic area) [500 characters] The museum's current audience consists of adults, scholars, students (preK-8 and college), families, and DAR members interested in decorative arts and/or early American culture. This includes local, national, and some international audiences.

The museum's target audience reflects its current audience makeup with more focus on local (DC, MD, VA) communities.

9. List the partner's key roles and responsibilities in the project: [1000 characters] As a museum partnering with the Sampler Archive Project, our institution will (a) provide access to existing information on all American samplers and related girlhood embroideries in our collection; (b) work with project staff to develop an accurate and cost-effective way to automatically collect data from our electronic cataloging system and cross walk the data to the Sampler Archive database; (c) provide access to any existing high quality photographs for samplers in our collection and help with arrangements for new photographs to be

taken as needed; (d) collaborate in evaluation efforts focused on a cost-benefit analysis of the project's cross-walk and documentation procedures; and (e) collaborate with project staff as they conduct expanded object documentation efforts on samplers and related girlhood embroideries in our collection.

**Please note:**

A. Submission of this application by the Authorized Representative of the applicant organization reflects the partner organization's agreement with the following statements:

- We will carry out the activities described above and in the application narrative.
- We will use any federal funds we receive from the applicant organization in accordance with applicable federal laws and regulations as set forth in the program guidelines and the terms and conditions of the grant award.
- We assure that our facilities and programs comply with the applicable federal requirements and laws as set forth in the program guidelines.

B. Prior to submission of the application, the applicant will ensure that the partner organization has provided to the applicant a signed original of this Partnership Statement for the applicant's records. Such original will be made available to IMLS, if requested by IMLS.

## PARTNERSHIP STATEMENT

Complete one of these forms for each formal partner.

Legal name of applicant organization (5a from Face Sheet): University of Delaware

1. Legal name of partner organization: Oregon Historical Society

2. Partner DUNS number: 076405836

3. Mailing address:

Street1: 1200 SW Park Ave. Street2:

City: Portland State: OR Zip+4: 97205

4. Partner Web address: <http://samplerconsortium.org>

5. Partner project contact name: Marsha Matthews

Title: Director of Museum Services

Telephone number: 503-306-5274

E-mail: [marsha.matthews@ohs.org](mailto:marsha.matthews@ohs.org)

6. Governing control of partner (choose one):

- |   |  |
|---|--|
| <input type="checkbox"/> State Government   | <input checked="" type="checkbox"/> Nonprofit with 501(c)(3) IRS Status (Other than Institution of Higher Education) |
| <input type="checkbox"/> County Government  | <input type="checkbox"/> Nonprofit without 501(c)(3) IRS Status (Other than Institution of Higher Education)         |
| <input type="checkbox"/> City or Township Government  | <input type="checkbox"/> Private Institution of Higher Education   |
| <input type="checkbox"/> Special District Government  | <input type="checkbox"/> Individual  |
| <input type="checkbox"/> Regional Organization  | <input type="checkbox"/> For-Profit Organization (Other than Small Business)   |
| <input type="checkbox"/> U.S. Territory or Possession   | <input type="checkbox"/> Small Business  |
| <input type="checkbox"/> Independent School District  | <input type="checkbox"/> Hispanic-serving Institution  |
| <input type="checkbox"/> Public/State Controlled Institution of Higher Learning                     | <input type="checkbox"/> Historically Black Colleges and Universities (HBCU's)                                       |
| <input type="checkbox"/> Indian/Native American Tribal Government (Federally Recognized)            | <input type="checkbox"/> Tribally Controlled Colleges and Universities (TCCUs)                                       |
| <input type="checkbox"/> Indian/Native American Tribal Government (Other than Federally Recognized) | <input type="checkbox"/> Alaska Native and Native Hawaiian Serving Institutions                                      |
| <input type="checkbox"/> Indian/Native American Tribally Designated Organization                    | <input type="checkbox"/> Nondomestic (non-U.S.) Entity   |
| <input type="checkbox"/> Public/Indian Housing Authority  | <input type="checkbox"/> Other (specify)   |

7. What is the partner organization's mission? [500 characters] Since 1898, OHS has served as the state's official historical arm, gathering and preserving documents, manuscripts, publications, films, recordings and artifacts. Its collections include some 85,000 artifacts, 2,500,000 photographs, 25,000 maps, 12,000 linear feet of manuscript materials, 35,000 books (many of them rare), a film archive of 15,000 titles, and more than 2,000 oral histories. OHS runs a history museum, associated programming, research library and state-of-the-art storage facility.

8. Describe the partner organization's service area (audience served, including size, demographic characteristics and geographic area) [500 characters] The society's artifacts collection includes ancient objects from the region's earliest settlements as well as items donated by Oregonians who recognized the historical significance of their family's objects. With its research library, museum and programming, the Society serves all ages, and its many visitors include school children, teachers, families, genealogists, tourists and history enthusiasts from across Oregon and beyond.

9. List the partner's key roles and responsibilities in the project: [1000 characters] Accredited since 1974 by the American Association of Museums, the Society now has 36 employees, more than 220 volunteers, and 5,000 members, including 203 affiliated historical organization and museum members from throughout the state.

**Please note:**

A. Submission of this application by the Authorized Representative of the applicant organization reflects the partner organization's agreement with the following statements:

- We will carry out the activities described above and in the application narrative.
- We will use any federal funds we receive from the applicant organization in accordance with applicable federal laws and regulations as set forth in the program guidelines and the terms and conditions of the grant award.
- We assure that our facilities and programs comply with the applicable federal requirements and laws as set forth in the program guidelines.

B. Prior to submission of the application, the applicant will ensure that the partner organization has provided to the applicant a signed original of this Partnership Statement for the applicant's records. Such original will be made available to IMLS, if requested by IMLS.

## PARTNERSHIP STATEMENT

Complete one of these forms for each formal partner.

Legal name of applicant organization (5a from Face Sheet): University of Delaware

1. Legal name of partner organization: Philadelphia Museum of Art

2. Partner DUNS number: 071611851

3. Mailing address:

Street1: PO Box 7646 Street2:

City: Philadelphia State: PA Zip+4: 19130-7646

4. Partner Web address: <http://www.philamuseum.org>

5. Partner project contact name: Kristina Haugland

Title: Associate Curator, Costume & Textiles

Telephone number: 215-684-7574

E-mail: [khaugland@philamuseum.org](mailto:khaugland@philamuseum.org)

6. Governing control of partner (choose one):

- |   |  |
|---|--|
| <input type="checkbox"/> State Government   | <input checked="" type="checkbox"/> Nonprofit with 501(c)(3) IRS Status (Other than Institution of Higher Education) |
| <input type="checkbox"/> County Government  | <input type="checkbox"/> Nonprofit without 501(c)(3) IRS Status (Other than Institution of Higher Education)         |
| <input type="checkbox"/> City or Township Government  | <input type="checkbox"/> Private Institution of Higher Education   |
| <input type="checkbox"/> Special District Government  | <input type="checkbox"/> Individual  |
| <input type="checkbox"/> Regional Organization  | <input type="checkbox"/> For-Profit Organization (Other than Small Business)   |
| <input type="checkbox"/> U.S. Territory or Possession   | <input type="checkbox"/> Small Business  |
| <input type="checkbox"/> Independent School District  | <input type="checkbox"/> Hispanic-serving Institution  |
| <input type="checkbox"/> Public/State Controlled Institution of Higher Learning                     | <input type="checkbox"/> Historically Black Colleges and Universities (HBCU's)                                       |
| <input type="checkbox"/> Indian/Native American Tribal Government (Federally Recognized)            | <input type="checkbox"/> Tribally Controlled Colleges and Universities (TCCUs)                                       |
| <input type="checkbox"/> Indian/Native American Tribal Government (Other than Federally Recognized) | <input type="checkbox"/> Alaska Native and Native Hawaiian Serving Institutions                                      |
| <input type="checkbox"/> Indian/Native American Tribally Designated Organization                    | <input type="checkbox"/> Nondomestic (non-U.S.) Entity   |
| <input type="checkbox"/> Public/Indian Housing Authority  | <input type="checkbox"/> Other (specify)   |

7. What is the partner organization's mission? [500 characters] The Philadelphia Museum of Art—in partnership with the city, the region, and art museums around the globe—seeks to preserve, enhance, interpret, and extend the reach of its great collections in particular, and the visual arts in general, to an increasing and increasingly diverse audience as a source of delight, illumination, and lifelong learning.

8. Describe the partner organization's service area (audience served, including size, demographic characteristics and geographic area) [500 characters] Given the stature of its collections and its programs, the Philadelphia Museum of Art (PMA) constitutes a public resource of international scope. Up to one million visitors, from the Greater Philadelphia region, across the United States, and around the world, interact with its collections, exhibitions, and educational offerings each year. More than 75,000 schoolchildren from across the region visit PMA annually. Outreach efforts engage underrepresented communities, while online content, travel

9. List the partner's key roles and responsibilities in the project: [1000 characters] As a museum partnering with the Sampler Archive Project, our institution will (a) provide a spreadsheet of existing catalogue data on American samplers and related girlhood embroideries in our collection; (b) provide access to existing high-quality photographs of samplers in our collection and help with arrangements for new photographs to be taken as needed; (c) collaborate with project staff as they develop and implement strategies within the Sampler Archive website to support scholarly inquiry, collaborative exploration, and networked sharing; and (d) collaborate with project staff as they develop and implement strategies for

increasing visibility and access to the Sampler Archive within and across multiple disciplines in the humanities

**Please note:**

A. Submission of this application by the Authorized Representative of the applicant organization reflects the partner organization's agreement with the following statements:

- We will carry out the activities described above and in the application narrative.
- We will use any federal funds we receive from the applicant organization in accordance with applicable federal laws and regulations as set forth in the program guidelines and the terms and conditions of the grant award.
- We assure that our facilities and programs comply with the applicable federal requirements and laws as set forth in the program guidelines.

B. Prior to submission of the application, the applicant will ensure that the partner organization has provided to the applicant a signed original of this Partnership Statement for the applicant's records. Such original will be made available to IMLS, if requested by IMLS.

## PARTNERSHIP STATEMENT

Complete one of these forms for each formal partner.

Legal name of applicant organization (5a from Face Sheet): University of Delaware

1. Legal name of partner organization: The Rhode Island Historical Society

2. Partner DUNS number: 603582300

3. Mailing address:

Street1: 110 Benevolent St Street2:

City: Providence State: RI Zip+4: 02906

4. Partner Web address: <http://www.rihs.org>

5. Partner project contact name: Kirsten Hammerstrom

Title: Director of Collections

Telephone number: 401-273-8107 x13 E-mail: [khammerstrom@rihs.org](mailto:khammerstrom@rihs.org)

6. Governing control of partner (choose one):

- |   |  |
|---|--|
| <input type="checkbox"/> State Government   | <input checked="" type="checkbox"/> Nonprofit with 501(c)(3) IRS Status (Other than Institution of Higher Education) |
| <input type="checkbox"/> County Government  | <input type="checkbox"/> Nonprofit without 501(c)(3) IRS Status (Other than Institution of Higher Education)         |
| <input type="checkbox"/> City or Township Government  | <input type="checkbox"/> Private Institution of Higher Education   |
| <input type="checkbox"/> Special District Government  | <input type="checkbox"/> Individual  |
| <input type="checkbox"/> Regional Organization  | <input type="checkbox"/> For-Profit Organization (Other than Small Business)   |
| <input type="checkbox"/> U.S. Territory or Possession   | <input type="checkbox"/> Small Business  |
| <input type="checkbox"/> Independent School District  | <input type="checkbox"/> Hispanic-serving Institution  |
| <input type="checkbox"/> Public/State Controlled Institution of Higher Learning                     | <input type="checkbox"/> Historically Black Colleges and Universities (HBCU's)                                       |
| <input type="checkbox"/> Indian/Native American Tribal Government (Federally Recognized)            | <input type="checkbox"/> Tribally Controlled Colleges and Universities (TCCUs)                                       |
| <input type="checkbox"/> Indian/Native American Tribal Government (Other than Federally Recognized) | <input type="checkbox"/> Alaska Native and Native Hawaiian Serving Institutions                                      |
| <input type="checkbox"/> Indian/Native American Tribally Designated Organization                    | <input type="checkbox"/> Nondomestic (non-U.S.) Entity   |
| <input type="checkbox"/> Public/Indian Housing Authority  | <input type="checkbox"/> Other (specify)   |

7. What is the partner organization's mission? [500 characters] The Rhode Island Historical Society, believing that a sense of history is fundamental to understanding human experience, collects, preserves, and shares materials from Rhode Island's past, so that present and future generations can comprehend more fully their predecessors, their communities, and themselves. Pursuing the highest standards of preservation, presentation and management, the RIHS encourages and assists people of all backgrounds and interests to learn more about the state's history.

8. Describe the partner organization's service area (audience served, including size, demographic characteristics and geographic area) [500 characters] The RIHS served 25,000 visitors in 2011. Rhode Island, 1,033 square miles in area, has a population of 1,052,567. Providence, the site of three RIHS facilities, has a population of 178,042, while Woonsocket, site of the Museum of Work & Culture, has 41,186 residents. 81.4% of Rhode Island residents are Caucasian, 5.7% African American, 12.4% Hispanic, and 2.9% Asian. The John Brown House Museum, where samplers are stored, had 7,420 visitors in 2011; 2,468 researchers visited the Library.

9. List the partner's key roles and responsibilities in the project: [1000 characters] As a museum partnering with the Sampler Archive Project, our institution will (a) provide access to existing information on all American samplers and related girlhood embroideries in our collection; (b) work with project staff to develop an accurate and cost-effective way to collect data from our electronic cataloging system and map the data to the Sampler Archive database; (c) provide access to any existing high quality

photographs for samplers in our collection and help with arrangements for new photographs to be taken as needed; (d) collaborate in evaluation efforts focused on a cost-benefit analysis of the project's data mapping and documentation procedures; and (e) collaborate with project staff as they conduct expanded object documentation efforts on samplers and related girlhood embroideries in our collection.

**Please note:**

A. Submission of this application by the Authorized Representative of the applicant organization reflects the partner organization's agreement with the following statements:

- We will carry out the activities described above and in the application narrative.
- We will use any federal funds we receive from the applicant organization in accordance with applicable federal laws and regulations as set forth in the program guidelines and the terms and conditions of the grant award.
- We assure that our facilities and programs comply with the applicable federal requirements and laws as set forth in the program guidelines.

B. Prior to submission of the application, the applicant will ensure that the partner organization has provided to the applicant a signed original of this Partnership Statement for the applicant's records. Such original will be made available to IMLS, if requested by IMLS.

## PARTNERSHIP STATEMENT

Complete one of these forms for each formal partner.

Legal name of applicant organization (5a from Face Sheet): University of Delaware

1. Legal name of partner organization: Sampler Consortium

2. Partner DUNS number:

3. Mailing address:

Street1: 1244 Walnut Street Street2: Suite 220

City: Eugene State: OR Zip+4: 97403

4. Partner Web address: <http://samplerconsortium.org>

5. Partner project contact name: Lynne Anderson

Title: Director

Telephone number: 541-346-2657

E-mail: [lynnei@uoregon.edu](mailto:lynnei@uoregon.edu)

6. Governing control of partner (choose one):

- |   |   |
|---|---|
| <input type="checkbox"/> State Government   | <input type="checkbox"/> Nonprofit with 501(c)(3) IRS Status (Other than Institution of Higher Education)               |
| <input type="checkbox"/> County Government  | <input checked="" type="checkbox"/> Nonprofit without 501(c)(3) IRS Status (Other than Institution of Higher Education) |
| <input type="checkbox"/> City or Township Government  | <input type="checkbox"/> Private Institution of Higher Education  |
| <input type="checkbox"/> Special District Government  | <input type="checkbox"/> Individual   |
| <input type="checkbox"/> Regional Organization  | <input type="checkbox"/> For-Profit Organization (Other than Small Business)  |
| <input type="checkbox"/> U.S. Territory or Possession   | <input type="checkbox"/> Small Business   |
| <input type="checkbox"/> Independent School District  | <input type="checkbox"/> Hispanic-serving Institution   |
| <input type="checkbox"/> Public/State Controlled Institution of Higher Learning                     | <input type="checkbox"/> Historically Black Colleges and Universities (HBCU's)  |
| <input type="checkbox"/> Indian/Native American Tribal Government (Federally Recognized)            | <input type="checkbox"/> Tribally Controlled Colleges and Universities (TCCUs)  |
| <input type="checkbox"/> Indian/Native American Tribal Government (Other than Federally Recognized) | <input type="checkbox"/> Alaska Native and Native Hawaiian Serving Institutions   |
| <input type="checkbox"/> Indian/Native American Tribally Designated Organization                    | <input type="checkbox"/> Nondomestic (non-U.S.) Entity  |
| <input type="checkbox"/> Public/Indian Housing Authority  | <input type="checkbox"/> Other (specify)  |

7. What is the partner organization's mission? [500 characters] The Sampler Consortium's mission is to (a) advance the study of historic samplers and other girlhood embroideries; (b) increase access to information and research relevant to the study of historic samplers and girlhood embroideries; and (c) design, develop, and support projects that advance the study of historic samplers and other girlhood embroideries.

8. Describe the partner organization's service area (audience served, including size, demographic characteristics and geographic area) [500 characters] The Sampler Consortium is an international organization of scholars, curators, educators, genealogists, textile conservators, collectors, dealers, and needlework enthusiasts interested in the study of historic samplers and other schoolgirl embroideries. Current membership is more than 1200, and members represent 16 countries and 48 U.S. states.

9. List the partner's key roles and responsibilities in the project: [1000 characters] The Sampler Consortium will collaborate with the Sampler Archive Project by recruiting members to assist with the online documentation of samplers and related schoolgirl embroideries. The Sampler Consortium will advertise for participants on its website and through its emailed weekly updates to members. In addition, the Sampler Consortium will post announcements on digital humanities listservs, and encourage members to post requests for participants on their blogs. In addition, the Sampler Consortium will work collaboratively with the Sampler Archive Project to identify team leaders, develop and support required training experiences, and monitor member participation in the documentation process over time.

**Please note:**

A. Submission of this application by the Authorized Representative of the applicant organization reflects the partner organization's agreement with the following statements:

- We will carry out the activities described above and in the application narrative.
- We will use any federal funds we receive from the applicant organization in accordance with applicable federal laws and regulations as set forth in the program guidelines and the terms and conditions of the grant award.
- We assure that our facilities and programs comply with the applicable federal requirements and laws as set forth in the program guidelines.

B. Prior to submission of the application, the applicant will ensure that the partner organization has provided to the applicant a signed original of this Partnership Statement for the applicant's records. Such original will be made available to IMLS, if requested by IMLS.

## PARTNERSHIP STATEMENT

Complete one of these forms for each formal partner.

Legal name of applicant organization (5a from Face Sheet): University of Delaware

1. Legal name of partner organization: Frances Lehman Loeb Art Center, Vassar College

2. Partner DUNS number: 080464001

3. Mailing address:

Street1: 124 Raymond Ave. Street2: Box 703

City: Poughkeepsie State: NY Zip+4: 12604

4. Partner Web address: <http://fllac.vassar.edu/>

5. Partner project contact name: Joann Potter

Title: Registrar/Collections Manager

Telephone number: 845 437-5239

E-mail: [Jopotter@vassar.edu](mailto:Jopotter@vassar.edu)

6. Governing control of partner (choose one):

- |   |  |
|---|--|
| <input type="checkbox"/> State Government   | <input type="checkbox"/> Nonprofit with 501(c)(3) IRS Status (Other than Institution of Higher Education)    |
| <input type="checkbox"/> County Government  | <input type="checkbox"/> Nonprofit without 501(c)(3) IRS Status (Other than Institution of Higher Education) |
| <input type="checkbox"/> City or Township Government  | <input checked="" type="checkbox"/> Private Institution of Higher Education                                  |
| <input type="checkbox"/> Special District Government  | <input type="checkbox"/> Individual  |
| <input type="checkbox"/> Regional Organization  | <input type="checkbox"/> For-Profit Organization (Other than Small Business)                                 |
| <input type="checkbox"/> U.S. Territory or Possession   | <input type="checkbox"/> Small Business  |
| <input type="checkbox"/> Independent School District  | <input type="checkbox"/> Hispanic-serving Institution  |
| <input type="checkbox"/> Public/State Controlled Institution of Higher Learning                     | <input type="checkbox"/> Historically Black Colleges and Universities (HBCU's)                               |
| <input type="checkbox"/> Indian/Native American Tribal Government (Federally Recognized)            | <input type="checkbox"/> Tribally Controlled Colleges and Universities (TCCUs)                               |
| <input type="checkbox"/> Indian/Native American Tribal Government (Other than Federally Recognized) | <input type="checkbox"/> Alaska Native and Native Hawaiian Serving Institutions                              |
| <input type="checkbox"/> Indian/Native American Tribally Designated Organization                    | <input type="checkbox"/> Nondomestic (non-U.S.) Entity   |
| <input type="checkbox"/> Public/Indian Housing Authority  | <input type="checkbox"/> Other (specify)   |

7. What is the partner organization's mission? [500 characters] The mission of the Frances Lehman Loeb Art Center is to collect, preserve, exhibit and interpret works of art of the highest possible quality, and to make them accessible on a regular basis for research, study and contemplation. Through welcoming visitors and encouraging their participation in its programs, the museum serves as a valuable resource for both the Vassar Community as well as the Poughkeepsie/Hudson Valley region.

8. Describe the partner organization's service area (audience served, including size, demographic characteristics and geographic area) [500 characters] The primary audience is the Vassar College community, where 98% of the ~2,400 students reside on campus. The student body— representing 50 states and 48 countries—is 56% female and 44% male; with 35.3% identifying as students of color and 7% international. Sixty-five per cent of Vassar students receive some form of financial aid. The Art Center also serves Dutchess County (population ~297,500; 20% people of color; \$31,942 per capita income) and the greater Hudson Valley region of New York State.

9. List the partner's key roles and responsibilities in the project: [1000 characters] As a museum partnering with the Sampler Archive Project, our institution will (a) provide access to existing information on all American samplers and related girlhood embroideries in our collection; (b) work with project staff to develop an accurate and cost-effective way to automatically collect data from our electronic cataloging system and cross walk the data to the Sampler Archive database; (c) provide access to any existing high quality photographs for samplers in our collection and help with arrangements for new photographs to be

taken as needed; (d) collaborate in evaluation efforts focused on a cost-benefit analysis of the project's cross-walk and documentation procedures; and (e) collaborate with project staff as they conduct expanded object documentation efforts on samplers and related girlhood embroideries in our collection.

**Please note:**

A. Submission of this application by the Authorized Representative of the applicant organization reflects the partner organization's agreement with the following statements:

- We will carry out the activities described above and in the application narrative.
- We will use any federal funds we receive from the applicant organization in accordance with applicable federal laws and regulations as set forth in the program guidelines and the terms and conditions of the grant award.
- We assure that our facilities and programs comply with the applicable federal requirements and laws as set forth in the program guidelines.

B. Prior to submission of the application, the applicant will ensure that the partner organization has provided to the applicant a signed original of this Partnership Statement for the applicant's records. Such original will be made available to IMLS, if requested by IMLS.

## PARTNERSHIP STATEMENT

Complete one of these forms for each formal partner.

Legal name of applicant organization (5a from Face Sheet): University of Delaware

1. Legal name of partner organization: Westtown School

2. Partner DUNS number: 084778976

3. Mailing address:

Street1: 975 Westtown Road Street2:

City: West Chester State: PA Zip+4: 19382-5700

4. Partner Web address: <http://www.westtown.edu>

5. Partner project contact name: Mary Brooks

Title: Archivist

Telephone number: 610.399.7834

E-mail: [mary.brooks@westtown.edu](mailto:mary.brooks@westtown.edu)

6. Governing control of partner (choose one):

- |   |  |
|---|--|
| <input type="checkbox"/> State Government   | <input checked="" type="checkbox"/> Nonprofit with 501(c)(3) IRS Status (Other than Institution of Higher Education) |
| <input type="checkbox"/> County Government  | <input type="checkbox"/> Nonprofit without 501(c)(3) IRS Status (Other than Institution of Higher Education)         |
| <input type="checkbox"/> City or Township Government  | <input type="checkbox"/> Private Institution of Higher Education   |
| <input type="checkbox"/> Special District Government  | <input type="checkbox"/> Individual  |
| <input type="checkbox"/> Regional Organization  | <input type="checkbox"/> For-Profit Organization (Other than Small Business)   |
| <input type="checkbox"/> U.S. Territory or Possession   | <input type="checkbox"/> Small Business  |
| <input type="checkbox"/> Independent School District  | <input type="checkbox"/> Hispanic-serving Institution  |
| <input type="checkbox"/> Public/State Controlled Institution of Higher Learning                     | <input type="checkbox"/> Historically Black Colleges and Universities (HBCU's)                                       |
| <input type="checkbox"/> Indian/Native American Tribal Government (Federally Recognized)            | <input type="checkbox"/> Tribally Controlled Colleges and Universities (TCCUs)                                       |
| <input type="checkbox"/> Indian/Native American Tribal Government (Other than Federally Recognized) | <input type="checkbox"/> Alaska Native and Native Hawaiian Serving Institutions                                      |
| <input type="checkbox"/> Indian/Native American Tribally Designated Organization                    | <input type="checkbox"/> Nondomestic (non-U.S.) Entity   |
| <input type="checkbox"/> Public/Indian Housing Authority  | <input type="checkbox"/> Other (specify)   |

7. What is the partner organization's mission? [500 characters] Westtown School challenges its students to realize their individual gifts while learning and living in a diverse community - and to be stewards and leaders of a better world. The school archives collects material with historical, legal, fiscal and administrative value. It is maintained and made accessible to support the operation of the school, enhance the curriculum, promote the mission of the school internally and to the extended community, and serve as a resource for scholarly research.

8. Describe the partner organization's service area (audience served, including size, demographic characteristics and geographic area) [500 characters] Westtown School serves a culturally, racially, and economically diverse pre K through 12 school population of 700 students (with 21% students of color and 10% international students in the upper school). Faculty and staff number 245; 30% of faculty are Quaker. The archives serves the entire school community, including parents and over 6,600 living alumni. The collection is also open to the public. Westtown School is located in southeastern Pennsylvania, 25 miles west of Philadelphia.

9. List the partner's key roles and responsibilities in the project: [1000 characters] As a museum partnering with the Sampler Archive Project, our institution will (a) provide access to existing information on all American samplers and related girlhood embroideries in our collection; (b) work with project staff to develop an accurate and cost-effective way to automatically collect data from our electronic cataloging system and cross walk the data to the Sampler Archive database; (c) provide access to any existing high

quality photographs for samplers in our collection and help with arrangements for new photographs to be taken as needed; (d) collaborate in evaluation efforts focused on a cost-benefit analysis of the project's cross-walk and documentation procedures; and (e) collaborate with project staff as they conduct expanded object documentation efforts on samplers and related girlhood embroideries in our collection.

**Please note:**

A. Submission of this application by the Authorized Representative of the applicant organization reflects the partner organization's agreement with the following statements:

- We will carry out the activities described above and in the application narrative.
- We will use any federal funds we receive from the applicant organization in accordance with applicable federal laws and regulations as set forth in the program guidelines and the terms and conditions of the grant award.
- We assure that our facilities and programs comply with the applicable federal requirements and laws as set forth in the program guidelines.

B. Prior to submission of the application, the applicant will ensure that the partner organization has provided to the applicant a signed original of this Partnership Statement for the applicant's records. Such original will be made available to IMLS, if requested by IMLS.

## PARTNERSHIP STATEMENT

Complete one of these forms for each formal partner.

Legal name of applicant organization (5a from Face Sheet): University of Delaware

1. Legal name of partner organization: Henry Francis du Pont Winterthur Museum, Inc.

2. Partner DUNS number: 002497204

3. Mailing address:

Street1: 5105 Kennett Pike Street2:

City: Winterthur State: DE Zip+4: 19735-1819

4. Partner Web address: <http://www.winterthur.org>

5. Partner project contact name: Linda Eaton

Title: John L. and Marjorie P. McGraw Director of Collections

Telephone number: 302.888.4652 E-mail: [leaton@winterthur.org](mailto:leaton@winterthur.org)

6. Governing control of partner (choose one):

- |   |  |
|---|--|
| <input type="checkbox"/> State Government   | <input checked="" type="checkbox"/> Nonprofit with 501(c)(3) IRS Status (Other than Institution of Higher Education) |
| <input type="checkbox"/> County Government  | <input type="checkbox"/> Nonprofit without 501(c)(3) IRS Status (Other than Institution of Higher Education)         |
| <input type="checkbox"/> City or Township Government  | <input type="checkbox"/> Private Institution of Higher Education   |
| <input type="checkbox"/> Special District Government  | <input type="checkbox"/> Individual  |
| <input type="checkbox"/> Regional Organization  | <input type="checkbox"/> For-Profit Organization (Other than Small Business)   |
| <input type="checkbox"/> U.S. Territory or Possession   | <input type="checkbox"/> Small Business  |
| <input type="checkbox"/> Independent School District  | <input type="checkbox"/> Hispanic-serving Institution  |
| <input type="checkbox"/> Public/State Controlled Institution of Higher Learning                     | <input type="checkbox"/> Historically Black Colleges and Universities (HBCU's)                                       |
| <input type="checkbox"/> Indian/Native American Tribal Government (Federally Recognized)            | <input type="checkbox"/> Tribally Controlled Colleges and Universities (TCCUs)                                       |
| <input type="checkbox"/> Indian/Native American Tribal Government (Other than Federally Recognized) | <input type="checkbox"/> Alaska Native and Native Hawaiian Serving Institutions                                      |
| <input type="checkbox"/> Indian/Native American Tribally Designated Organization                    | <input type="checkbox"/> Nondomestic (non-U.S.) Entity   |
| <input type="checkbox"/> Public/Indian Housing Authority  | <input type="checkbox"/> Other (specify)   |

7. What is the partner organization's mission? [500 characters] Winterthur's mission is to inspire, enlighten, and delight all of its visitors while preserving and enhancing its buildings and landscape, its collections and programs, and its history as a great country place museum.

8. Describe the partner organization's service area (audience served, including size, demographic characteristics and geographic area) [500 characters] Winterthur enjoys a national audience, whose geographical demographics are concentrated on the northern half of the Eastern seaboard from Massachusetts to Virginia. Our immediate local audience is comprised of New Castle County residents (including the city of Wilmington, DE) of which there are 538,479 people according to the 2010 census. The racial makeup of the county is 70.9% Caucasian, 23.3% African American, 8% Hispanic, 4% Asian, and 2.2% from other races.

9. List the partner's key roles and responsibilities in the project: [1000 characters] As a museum partnering with the Sampler Archive Project, our institution will (a) provide access to existing information on all American samplers and related girlhood embroideries in our collection; (b) work with project staff to develop an accurate and cost-effective way to automatically collect data from our electronic cataloging system and cross walk the data to the Sampler Archive database; (c) provide access to any existing high quality photographs for samplers in our collection and help with arrangements for new photographs to be taken as needed; (d) collaborate in evaluation efforts focused on a cost-benefit analysis of the project's

cross-walk and documentation procedures; and (e) collaborate with project staff as they conduct expanded object documentation efforts on samplers and related girlhood embroideries in our collection.

**Please note:**

A. Submission of this application by the Authorized Representative of the applicant organization reflects the partner organization's agreement with the following statements:

- We will carry out the activities described above and in the application narrative.
- We will use any federal funds we receive from the applicant organization in accordance with applicable federal laws and regulations as set forth in the program guidelines and the terms and conditions of the grant award.
- We assure that our facilities and programs comply with the applicable federal requirements and laws as set forth in the program guidelines.

B. Prior to submission of the application, the applicant will ensure that the partner organization has provided to the applicant a signed original of this Partnership Statement for the applicant's records. Such original will be made available to IMLS, if requested by IMLS.

# Specifications for Projects that Develop Digital Products

## Part I. Complete the appropriate sections:

### A. Converting Non-Digital Material to Digital Format

A1. Describe types and original formats of materials to be selected for digitization and quantity of each. Photographic images of individual samplers in each museum collection comprise approximately 25% of the total, or about 750 in number. Museums will digitize their own photographs according to archival quality standards of IMLS to the greatest extent possible, respecting the quality and size of the original prints. Color matching systems will be employed to correct existing color photographs when required.

A2. Identify copyright issues and other potential restrictions with regard to the original non-digital material.

- |   |   |
|---|---|
| <input type="checkbox"/> Public domain:                      % of total                                   | <input type="checkbox"/> Privacy concerns:                      % of total.<br>Plan to address: |
| <input checked="" type="checkbox"/> Permissions have been obtained: 100 % of total                        | <input type="checkbox"/> Other:                      % of total. Explain:                       |
| <input type="checkbox"/> Permissions to be requested:                      % of total<br>Plan to address: |   |

A3. Describe how the newly digitized material will be made available to the public. Explain the terms of access and conditions of use. Identify and explain any restrictions that will apply to digitized material, and specify what percentage if any of the total material will be subject to restrictions. Newly digitized photographs will be made available without restriction to the public on the Sampler Archive website, but usage rights will be listed in the metadata of each object. The sizes made available will include small thumbnails (72 dpi, approximately 120px wide), and medium detail size (72 dpi, 400 - 600px wide). Archival photos at 600 dpi and above will not be available on the site except in small, interactive magnified sections. Other similar systems of showing high detail may be incorporated instead with the same type of partial display in order to protect the copyright of the archival photo but still allow close inspection of sampler details. Contact information of the image owner will be included in the record display so researchers may directly request high resolution photos from the copyright holder. Copyright usage for the smaller images will be included in the object record as well.

A4. List the equipment and software, with specifications, whether purchased, leased or outsourced, that will be used (e.g., camera, scanner, server, A/D audio or video converter):

The color management workflow will use monitor calibration tools, color calibration cards, and will be processed using Adobe Photoshop. Digital master images will not be digitally manipulated or enhanced, except to compensate for defects in equipment. Quality assurance processes will be applied to ensure that digital versions of the samplers represent the original items as closely as possible.

### B. Repurposing Existing Digital Content

B1. Describe types and original formats of digital materials to be selected for repurposing and quantity of each.

Photographic images already in digital format will comprise approximately 50% of the 3000 objects identified for this project. From a working copy of the preservation master we will produce derivatives @ 72 PPI to display on the website. These will include thumbnail and detail images for each.

B2. Identify copyright issues and other potential restrictions with regard to the original digital material.

- |   |   |
|---|---|
| <input type="checkbox"/> Public domain                      % of total                                    | <input type="checkbox"/> Privacy concerns:                      % of total.<br>Plan to address: |
| <input checked="" type="checkbox"/> Permissions have been obtained: 100 % of total                        | <input type="checkbox"/> Other:                      % of total. Explain:                       |
| <input type="checkbox"/> Permissions to be requested:                      % of total<br>Plan to address: |   |

B3. Describe how the repurposed material will be made available to the public. Explain the terms of access and conditions of use. Identify and explain any restrictions that will apply to repurposed material, and specify what percentage if any of the total material will be subject to restrictions. The same availability as newly digitized photographs will apply to repurposed digital ones.

B4. List the equipment and software, with specifications, whether purchased, leased or outsourced, that will be used (e.g. MPEG encoder, non-linear editing system, GIS software).

The color management techniques will include using monitor calibration tools, color calibration cards, and cataloging parametric image editing software. Digital master images will not be digitally manipulated or enhanced, except to compensate for defects in equipment.

### **C. Creating New Digital Content**

C1. Describe types of materials to be created in digital form and quantity of each.

New digital photographs will be required for approximately 25% of the 3000 objects to be added to the Sampler Archive database.

C2. Describe plan to obtain releases/permissions from project content creators and subjects.

Partners enlisted with the Sampler Archive have consented to allow low resolution Web images (72 ppi) on the Archive website at small sizes, and limited use of larger sizes. Usage rights will be detailed on object record pages, where users will be given contact links to copyright holders.

C3. Describe disposition of ownership and use rights of new product. Describe how the new product will be made available to the public. Explain the terms of access and conditions of use. Identify and explain any restrictions that will apply to new content and specify what percentage if any of the total material will be subject to restrictions.

The Sampler Archive will be freely available to the public to view and interact with in prescribed ways. Usage rights other than viewing on the website will be listed in the object records that display along with the images. The images displayed on the website will be 72 PPI RGB, at sizes that are useful for viewing online. High quality images will not be generally available, except in small sections that are for viewing small detail. Researchers may request high resolution masters or derivatives directly from the museum or individual in whose collection the item resides. Usage rights with a link to contact the owner will be given on each object record.

C4. List the equipment and software, with specifications, whether purchased, leased or outsourced, that will be used (e.g., camera, audio recording equipment, video recording equipment, encoding software, server).

The museums or individuals who own the sampler objects shall be responsible for having photographs professionally taken and will follow established archival standards. Digital master images will not be digitally manipulated or enhanced, except to compensate for defects in equipment. Quality assurance processes will be applied to ensure that digital versions of the samplers represent the original items as closely as possible. Color and tonal calibration cards will be included in the photographs for ensuring fidelity with the object. Dedicated asset management software will be employed to ensure successful ingesting, editing, organization, annotating, cataloguing, storage, and retrieval of digital assets.

### **D. Creating New Software Applications, Information Systems, or other Technology Based Tools**

D1. Describe type of application or system being created.

A web-accessible database system to store data and metadata concerning the characteristics and provenance of historical American girls samplers -- textile embroideries produced by school-age girls from the 17<sup>th</sup>-19<sup>th</sup> centuries. Using open-source technologies such as MySQL, Apache, Javascript and PHP, a content management system such as Joomla or Wordpress, and web-based collaboration software such as XWiki, the Sampler Archive will provide user-friendly means for scholars and community members for adding data to the system and for researching information about samplers. The Sampler Archive will also provide means for experts in the sampler and textile arts communities to contribute to the project in various ways and to share their expertise.

D2. List the programming languages, platforms, software, or other applications and their specifications being used.

Languages: Javascript, PHP, Perl, and Python. Platforms: Linux operating system; software: Git; Eclipse, MySQL, phpMyAdmin; Zend Framework; Joomla or Wordpress; etc.

D3. Describe disposition of ownership and use rights of new product. Describe how the new product will be made available to the public. Explain the terms of access and conditions of use.

Using open source software carries with it the obligation to share with the open source software development community any innovations or significant additions to the software being used. Since the software being used shares its source code, so too must the Sampler Archive in the event that we build tools or applications significantly in advance of what's currently available. The Sampler Archive will be available to interested scholars and community members at no charge on the Internet. The Sampler Archive applications and holdings will eventually pass into the care and ownership of the University of Delaware Special Collections Library.

D4. Describe how the tool extends or interoperates with existing applications, if applicable.

The Sampler Archive Project will also develop cross-walking applications to extract data and metadata from existing museum and library collections management systems, convert these data into forms usable in the Sampler Archive, and then add these

records into the Sampler Archive's database. We will also begin development of federated search software tools to facilitate linking Sampler Archive records with holdings in other collections.

D5. Describe the development documentation process and technical description of the final product.

As an open source project, the Sampler Archive will develop and maintain documentation on its structure, development, and use for current and future users and developers who may wish to add onto the project and/or simply to work with it for research purposes.

## Part II. Answer all questions:

1. Specify each type of file format (e.g., TIFF, JPEG, MPEG) to be produced and anticipated quality (e.g. minimum resolution, depth, tone, pixel dimensions, file size, sampling rate) of each. If producing digital image files please list the each type of image file produced (preservation master, access copy, and thumbnail, if applicable).

These values will vary depending upon the permissions to the materials granted by the original owners; but the values below might be considered.

Preservation Master: uncompressed TIFF ITU-T.6; 24-bit color; 600 PPI resolution; 300 PPI for originals larger than 8.5" x 11". Alternative: Adobe DNG RAW format.

Access: 800, 1500, or 3000 pixels across the long dimension; 24-bit color PNG

Thumbnail: 200 - 400 pixels across the long dimension; 8-bit color png

2. Describe the delivery medium that will be used (e.g. Internet, broadcast, DVD).

Internet

3. Describe the underlying software used to manage and/or present digital content or hardware/software dependencies required to run the application or technology tool.

The Sampler Archive application will use MySQL and appropriate open-source helper applications to link access level images with web presentation of records. Similar subsystems will facilitate the uploading, editing, and storage of incoming images.

4. Describe the quality control plan.

Because many historical samplers are in private holdings rather than in institutional settings, the Sampler Archive will use a tiered review and acceptance system for incoming images, data, and metadata that will allow project staff carefully to control image and information quality before it is presented to the larger user-public of the site. Data will be submitted for review and cross-checking, will then be analyzed, augmented and converted into forms conformant with the Archive's standards before being made available for searching and research. The quality control process will all be conducted through the common web browser.

5. Explain how metadata (e.g. technical, descriptive, administrative, preservation,) will be produced and used to describe and manage digital content. Include the standards that will be used for data structure, content (e.g. thesauri), protocols, preservation and administrative information and communication of the content (e.g., MARC, EAD, Dublin Core, PBCore, PREMIS, VRA Core Categories, or Categories for the Description of Works of Art).

Because the Sampler Archive contains only data and metadata about the samplers held in public and private collections, preservation and administrative metadata will generally be left to those collections. The Sampler Archive will gather primarily descriptive and technical metadata using the Dublin Core metadata schema; the information in these fields will then be used to search and retrieve records about samplers.

Though the specific elements of the metadata and data are still being determined, in general, the Sampler Archive will focus on a relatively small number of core fields (such as, e.g., producer, date of production, title, current location, etc.) including an initial thumbnail image, presenting these as a basic "record" to the average user. For project staff and scholar-experts working in the system, a much more complete record form will allow for adding extensive metadata and data about each sampler to the system, and higher-resolution "master" and "access" image files will be available only to project staff for review and editing purposes. Records in the system will be extensively indexed and web-accessible search forms will allow for retrieval using any of the core fields as keys for searching, as well as providing for extensive browsing capabilities. Provisions will also be made to facilitate exporting from the Sampler Archive to other textile art databases. Each sampler will have a unique object identification number in the system, and this number will be used to identify objects, link information in various tables and databases, and generally provide for both entry into the system, editing while in the system, and for retrieval and export from the system.

Metadata will be produced in two ways: when drawing data from institutional collections which have already assembled rich metadata about a given object, Sampler Archive will cross-walk this information into its own database. When new records are created deriving from information supplied by a private collector, Sampler Archive will first gather and confirm data and metadata in its core fields, and then as experts and staff are able, Sampler Archive will add information from further examination and research to these basic records.

6. Describe plans for preservation and maintenance of the digital files during and after the expiration of the grant period (i.e., storage systems, data standards, technical documentation, migration plans and commitment of institutional funding). The Sampler Archive will be initially developed and delivered on a Linux server with extensive storage, computing, and network access capabilities. Incremental daily backups, and rotating full backups, both off-server and off-site will be created and maintained throughout the life of the grant and afterwards, with long-term storage of the entire system on high density optical disks. CATE and the University of Oregon will provide physical space and support for the server and backup system, as well as for the off-site storage of the optical disk backups. Because backups will be stored in common, non-proprietary formats, both longevity and continued access have been built into the system. Documentation about these backups, as well as periodic review of the stored optical disks' accessibility and reliability will be conducted by either CATE at the University of Oregon or appropriate technical personnel at University of Delaware. Should faults arise in the optical data store or a better, more reliable means of data storage emerge, then staff may make the necessary migrations.
7. If content will be provided on the Internet, indicate agreement to submit collection level records for digital products to the IMLS Digital Collections Registry. State reasons for selecting alternative approaches. Sampler Archive agrees to submit collection level records to the IMLS DCR.
8. Provide URL(s) for applicant's previous digital products, if applicable.

## Part III. Developing Data Management Plans for Research Projects

IMLS encourages sharing of research data. The purpose of this section is to help IMLS understand a grant applicant's research practices and plans for management of data that would be generated through a proposed research project. If the proposed project activities will generate datasets with the potential for future re-use or repurposing, answer the following questions. If there is not enough space on the form to provide complete answers to the questions, please copy the questions to a separate document, answer them fully, and incorporate the document (clearly named so as to be identifiable) into the supporting documentation portion of the application.

1. Summarize the intended purpose of the research, the type of data to be collected or generated, the approximate dates when the data will be generated or collected, and the anticipated volume of data.

Data and metadata will be either harvested from existing institutional historical American Sampler collections or manually entered by appropriate representatives of private collections. Project will harvest for each sampler object its descriptive metadata (comprising the core fields of the Dublin Core including provenance and rights) and digital photographic images. Resulting database will provide centralized digital location for the Sampler community, subject experts and academic researchers to share information and otherwise research Sampler motifs and patterns.

2. Does the proposed research activity generating the dataset(s) require approval by any internal or institutional review panel? If so, has the proposed research activity already been approved?

No

3. Describe any potential issues with the data regarding confidential or private information about individuals, or proprietary information about organizations. What steps, if any, will be taken to protect such information from being disclosed?

With the exception of ownership rights to the digital images, the Sampler Archive should not have any private information, and harvesting processes will begin with an agreement stipulating that all non-rights information will be made publically available. Rights information for the digital imagery will be included in each record and access to the images will be constrained according to the owner's preferences, which will be stipulated in the harvest agreement.

4. If additional documentation such as consent agreements or signed certifications will be collected along with the data, describe plans for preserving the documentation and ensuring that its relationship to the collected data is maintained. Harvest agreements will be stored in digital form, first as a PDF to capture signature, and secondly as data that can be used as keys to control image access. Harvest agreements, thus, will have the same back-ups and maintenance system as the Sampler Archive itself.

5. How will you manage intellectual property interests in the dataset(s)? Who will claim ownership of the intellectual property rights to the dataset(s)? How will those claims of ownership be communicated to others?

Intellectual property rights for digital images will be retained by the owners, and the ownership relations will be included in each record in the Sampler Archive's dataset. Ownership of the data and metadata will be held by the Sampler Archive Board.

6. Which technologies, instruments or tools will be used to collect or generate the data? Provide details about hardware or software; electronic formats to be used for data capture or storage; standards or local practices to be used for data content and encoding; controlled vocabularies or other mechanisms that will be used for data normalization and consistency; and any other relevant technical requirements or dependencies for understanding, retrieving, displaying or processing the dataset(s). If the data will be encrypted at any point in its active or inactive life, explain the reasons for choosing to encrypt the data and how the decryption key will be stored, protected, and made available if necessary.

In terms of hardware, the Sampler Archive will be hosted on the WWW using a dedicated server with rigorous backup and security housed in the College of Education's state of the art server facility under the management of the Center for Advanced Technology in Education at the University of Oregon. This facility provides 24/7 uninterruptible power services, fire abatement, atmosphere control, and security for the servers housed there. All activities associated with the current application will be conducted through this server facility.

Although we are in the midst of selection and construction, the Sampler Archive is built throughout upon open-source software subsystems including the Apache web server, the MySQL database system, a content management system such as KORA from the Matrix Center at Michigan State University, home of the Quilt Index, and related tools and programming languages (XML, PHP, etc.) employed to support the web applications for crowd-sourcing, data-mapping, and cross-walking. The database design and corresponding web applications will all be based on the categories and fields of the Dublin Core metadata framework, and will work with project specific controlled vocabularies as these are developed. Textual data and metadata will be stored in UTF-8 database tables, while image data will be kept in 24-bit TIFF, camera RAW when available, and PNG graphic formats. Encryption of the dataset is not contemplated at this time.

7. What metadata will be captured or created along with the dataset(s)? What metadata standards or schema will be used to express the metadata? Where will the metadata be stored, and in what format(s)? How will the metadata be permanently associated and managed with the dataset(s) it describes?

The database design, corresponding web applications, and specific programming to be built for creating or adapting cross-walks and data-maps will be rooted in the categories and fields of the Dublin Core metadata framework and will adapt open-source software available from the Dublin Core Metadata Initiative itself (DCMI). The metadata will be stored in the Sampler Archive MySQL relational database as part of the complex data record for each sampler object, which in turn will be keyed with a unique system-specific ID number. Images will be stored in several resolutions on the same server and linked by this unique ID number to the sampler record and any other related data. Sampler records cannot be created without the corresponding record number, and images and any other related information can only be recorded when it is keyed to this identifying record ID.

8. During the research project, where will the data and metadata be stored, and on what type of media? Who will have access to the data and/or copies of the data during the project? How many backup copies will be maintained during the active project, and how frequently will the backup copies be refreshed? Who will be responsible for data backup? Where will the backup copies of the data and metadata be stored during the project?

During the project, data and metadata will be stored at the secure, state of the art server facility in the College of Education at the University of Oregon under management of the Center for Advanced Technology in Education (CATE). CATE technology staff, Judith Blair and Len Hatfield, have primary responsibilities for the Sampler Archive Project server and its backup routines. Automated full backups of the entire server will occur on a monthly rotation, with nightly incremental backups providing snapshots of the database, web server, and all associated files and programming. Both full-backup and incremental backup sets will be written to large-capacity LT0-4 tapes, and alternating tape cartridges will rotate between the server facility and an off-site, secure storage location to be determined.

9. Once the research project is completed, what is the long-term plan for archiving, managing, and making the metadata and dataset(s) available (if applicable)? What steps will you take to prepare the data for sharing (e.g., labeling missing data, standardizing formats, etc.)?

The Sampler Archive will store its data in standards compliant form in order to promote information sharing and federated searching. Long-term plans for the hardware and software of the current project include continued use and development of the database into perpetuity. Ultimately, the database will proceed to the University of Delaware for incorporation into its digital collections.

10. Will the dataset(s) and metadata be deposited in an institutional repository or a research community's digital repository? If so, why was this repository selected? Does this repository enforce any access restrictions? When the dataset(s) is deposited, will it be subject to any access embargo period, and if so for how long? Does this repository already manage other research datasets and metadata similar in attributes such as size and format? What preservation and backup procedures are used by this repository? Will the dataset(s) and metadata be maintained in this repository for a predetermined or indefinite period? Who will perform the deposit, including creating additional metadata that may be necessary at the time of deposit? If you do not intend to deposit the dataset and metadata into a repository, but do intend to share the data, what is your sharing strategy?

As part of the current project's completion, the Sampler Archive team hopes that its dataset and metadata will be added to the IMLS National Leadership Grant Collection Registry, and deposited in its Metadata Repository at the University of Illinois.

11. When and how frequently will this data management plan and its implementation be reviewed?

Review of the data management plan will occur annually during the current project, and upon completion will be an ongoing part of bi-annual reviews by the Sampler Archive Project Board.

## **Supplementary Materials**

### **I. Cataloging Software Used by Selected Museums with Sampler Collections**

### **II. Letters of Commitment**

**Center for Advanced Technology in Education, University of Oregon**

**Sampler Consortium**

**RMC Research, Evaluation**

**Dr. Patricia Keller**, Curator of Digital Collections

### **III. Contributed Funding**

## **Cataloging Software used by Selected Museums with Sampler Collections**

Prepared by Lynne Anderson

January 27, 2012

Total: 4918 samplers

Committed First Year Partners (bold): 1861 samplers

**The Museum System (TMS)** by Gallery Systems: Total =1546

<http://www.gallerysystems.com/client-list>

**Cooper Hewitt National Museum of Design, NYC, NY (200)**

**Philadelphia Museum of Art, Philadelphia, PA (419)**

**Frances Lehman Loeb Art Center, Vassar College, NY (93)**

Colonial Williamsburg, Williamsburg (181)

Connecticut Historical Society, Hartford, CT (193)

National Museum of American History, Washington, DC (137)

Metropolitan Museum of Art, NYC, NY (99)

Boston Museum of Fine Arts, Boston, MA (85)

Brooklyn Museum, Brooklyn, NY (17)

Baltimore Museum of Art, Baltimore, MD (18)

Florence Griswold Museum, Old Lyme, CT (5)

Hood Museum of Art, Dartmouth College, Hanover, NH (8)

Louisiana State Museum, New Orleans, LA (24)

Mattatuck Museum, Waterbury, CT (67)

**Argus** by Sydney Plus/Questor: Total = 526

<http://www.argus-sydneyplus.com/Clients/historical.aspx>

**DAR Museum, Washington, DC (325)**

**Oregon Historical Society, Portland, OR (40)**

Wisconsin Historical Society, Madison, WI (64)

Colorado Historical Society, Denver, CO (38)

Tennessee State Museum, Nashville, TN (20)

Denver Art Museum, Denver, CO (33)

The Wadsworth Atheneum, Westfield, MA (6)

**KE EMu** by KE Software: Total = 444

<http://www.kesoftware.com/ke-software/our-clients.html>

**Winterthur Museum, Winterthur, DE (250)**

Minnesota Historical Society, St. Paul, MN (100)

Indianapolis Museum of Art, Indianapolis, IN (22)

Center for Jewish History, NYC, NY (11)

Milwaukee Public Museum, Milwaukee, WI (40)

Washington State Historical Society, Seattle, WA (21)

**MINISIS** by Minisis, Inc. Total = 778

<http://www.minisisinc.com/>

**Rhode Island Historical Society (98)**

Historic New England, Boston, MA (542)

New Hampshire Historical Society, Concord, NH (81)

Historic New Orleans Collection, New Orleans, LA (12)

Public Museum of Grand Rapids, Grand Rapids, MI (45)

**Chester County Historical Society, West Chester, PA (256)**

**Westtown School, West Chester, PA (130)**

**Newport Historical Society, Newport, RI (50)**

Maryland Historical Society, Baltimore, MD (124)

Schwenkfelder Library, Pennsburg, PA (50)

Delaware Historical Society, Wilmington, DE (43)

Detroit Historical Society, Detroit, MI (42)

Portsmouth Historical Society, Portsmouth, NH (34)

Historic Northampton Museum, Northampton, MA (34)

Winchester Frederick County Historical Society, Winchester, VA (25)

Loudoun Museum, Leesburg, VA (30)

Litchfield Historical Society, Litchfield, CT (21)

Germantown Historical Society, Philadelphia, PA (20)

History San Jose, San Jose, CA (8)

Chester Historical Society, Chester, CT (1)

Biggs Museum of American Art, Dover, DE (24)

Indiana Historical Society, Indianapolis, IN (3)

Historic Locust Grove, Louisville, KY (5)

Maine Historical Society, Portland, ME (20)

Bethel Historical Society, Bethel, ME (1)

Union Historical Society, Union, ME (3)

Laurel Historical Society Museum, Laurel, MD (8)

Sandy Spring Museum, Sandy Spring, MD (14)

Oblate Sisters of Providence, Baltimore, MD (8)

Fitchburg Historical Society, Fitchburg, MA (3)

Hingham Historical Society, Hingham, MA (25)

Quincy Historical Society, Quincy, MA (18)

Montana Historical Society, Helena, MT (7)

Strawberry Banke Museum, Portsmouth, NH (30)

Burlington County Historical Society, Burlington, NJ (36)

Cape May County Historical Society, Cape May Court House, NJ (26)

Hudson River Heritage, Rhinebeck, NY (6)

Dutchess County Historical, Poughkeepsie, NY (30)

Huntington Historical Society, Huntington, NY (29)

Port Jefferson Historical Society, Port Jefferson, NY (5)

Society for the Preservation of Long Island Antiquities, Cold Spring Harbor, NY (15)

Ohio Historical Society, Marietta, OH (65)

Warren County Historical Society, Lebanon, OH (300)

Benton County Museum, Philomath, OR (6)

Seaside Museum & Historical Society, Seaside, OR (1)

Southern Oregon Historical Society, Medford, OR (15)

York County Heritage Trust, York, PA (2)

Boyertown Area Historical Society, Boyertown, PA (1)

Pennypacker Mills, Schwenksville, PA (8)

Jamestown Historical Society, Jamestown, RI (6)

Museum of Appalachia, Norris, TN (1)

East Tennessee Historical Society (8)

Hermitage - Home of Andrew Jackson, Hermitage, TN (2)

Oaklands Association, Murfreesboro, TN (3)

Travelers Rest Historic House Museum, Nashville, TN (4)

Nordic Heritage Museum, Seattle, WA (6)

Sauk County Historical Society, Baraboo, WI (5)

## **Letters of Commitment**

**Center for Advanced Technology in Education**  
University of Oregon

**Sampler Consortium**

**RMC Research Corporation**  
Evaluation

**Dr. Patricia J. Keller**  
Curator of Digital Collections



## UNIVERSITY OF OREGON

January 28, 2011

Dr. Ritchie Garrison, Director  
Winterthur Program in American Material Culture  
University of Delaware  
Newark, DE 19716

Dear Dr. Garrison:

This letter is to confirm that the University of Oregon's Center for Advanced Technology in Education will be a full partner with the University of Delaware's Winterthur Program in American Material Culture in accomplishing the objectives of the IMLS National Leadership Grant proposal entitled *Sampler Archive Project: Crosswalks, Crowdsourcing, and Collaborative Communities*. The Center stands poised to move forward on this effort to greatly expand the digital resources in the Sampler Archive and enhance their usefulness for scholarly inquiry.

The Center for Advanced Technology in Education (CATE) will provide the technical and research expertise necessary to accomplish five major activities for the project:

1. Develop, test, and refine data mapping processes and computer crosswalks for exporting data and metadata from five proprietary museum cataloging systems used by museums with significant sampler collections;
2. Develop, test, and refine programs and database structures to receive and clean data from multiple and diverse museum cataloging systems so that it can be integrated into the Sampler Archive;
3. Design, develop, and refine digital tools and collaborative gallery spaces in the Sampler Archive website to support scholarly inquiry, collaborative connoisseurship, and community sharing using the information and images in the Sampler Archive;
4. Design and implement a social networking program for the Sampler Archive that solicits, supports, and rewards the participation of subject experts from the Sampler Consortium in documenting the samplers and related girlhood embroideries contributed to the Sampler Archive by partnering museums; and
5. Participate in the project's outcomes-based evaluation program.

As per our discussions, a contract will be developed between the University of Delaware and the University of Oregon upon receipt of funds from the Institute of Museum and Library Sciences, the terms of which will include a two year subaward to the University of Oregon's Center for Advanced Technology in Education for \$100,000, for activities to begin October 1, 2012.

Thank you for this opportunity to collaborate on such an important contribution to the field of historic samplers and other girlhood embroideries. We look forward to continuing our existing positive and productive collaboration on this exciting and rewarding project.

Sincerely,

Lynne Anderson, Ph.D.  
Director, Sampler Archive Project

### CENTER FOR ADVANCED TECHNOLOGY IN EDUCATION

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Email: [info@samplerconsortium.org](mailto:info@samplerconsortium.org)

January 20, 2012

Dr. Ritchie Garrison, Director  
Winterthur Program in American Material Culture  
University of Delaware  
Newark, DE 19716

Dear Ritchie:

Thank you for inviting the Sampler Consortium to partner with you on the *Sampler Archive Project: Crosswalks, Crowdsourcing, and Collaborative Communities*, a proposal to be submitted to the IMLS National Leadership Grant competition. The Sampler Consortium members value their ongoing involvement with the *Sampler Archive Project* and look forward to this new phase. As Director of the Sampler Consortium, I am writing to document our commitment to the process of sampler documentation through “community-sourcing”, using the Sampler Consortium membership to provide subject expertise from an array of relevant but distinctly different disciplines. It is anticipated that Sampler Consortium involvement in the online documentation of samplers will be an exciting opportunity to contribute to the field of sampler scholarship in ways that support our members’ interest in historic needlework.

The Sampler Consortium will collaborate with and support the *Sampler Archive Project* in this endeavor in the following ways. It will recruit members to assist with the online documentation of samplers and related schoolgirl embroideries by advertising for participants on its website and through its emailed weekly updates. In addition, the Sampler Consortium will post announcements on digital humanities listservs and appropriate Facebook pages, and it will encourage members to post requests for participants on their personal blogs. The Sampler Consortium will work collaboratively with the *Sampler Archive Project* to identify team leaders, develop and support required training experiences, and motivate member participation in the documentation process over time. Key to the success of this effort will be connecting to the various social networking communities to which Sampler Consortium members belong.

As you know, the Sampler Consortium is an international group with more than 1200 members who are both passionate and knowledgeable about historic samplers. The members represent 16 countries and 48 states. Many are professionals in the fields of American history and material culture – others are highly skilled amateur historians, historic needlework specialists, and genealogy buffs who have discretionary time to devote to the online documentation efforts described in your proposal. The Sampler Consortium welcomes this opportunity to extend sampler scholarship through its contributions of time and expertise.

Best regards,

Lynne Anderson, Director  
Sampler Consortium



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Portsmouth, NH 03801

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Fax: 603.436.9166  
[www.RMCRResearchCorporation.com](http://www.RMCRResearchCorporation.com)

January 26, 2012

Dear Dr. Anderson:

RMC Research Corporation is very pleased to be included as the evaluation consultant for *The Sampler Archive Project: Crosswalks, Crowdsourcing, and Collaborative Communities*. This project is of great interest as it builds on our work investigating community impacts of museum outreach, including public engagement through media, exhibits, and websites. RMC's work in arts, culture and the humanities has taken a variety of forms: evaluation studies and exploratory research to identify patterns and understand program effects, feasibility research associated with program development, development work with cultural indicators, professional development and facilitation, and planning and policy consultation. In addition, RMC's work in other fields has often involved expertise that is relevant to this project including developing models and frameworks to guide research designs, and collecting and summarizing data from multiple perspectives to guide program improvement.

RMC senior staff member, Dr. Susan Frankel will serve as the project's evaluation consultant. A university-trained sociologist, Dr. Frankel has over 30 years of experience as an evaluator and project manager, including evaluation of numerous museum-based programs, after-school youth programs, and retrospective grant evaluations. She is co-author of *Guide to Local Evaluation of Even Start Family Literacy Programs* and has planned and conducted numerous trainings on program evaluation, including designing formative and outcome-based evaluations.

She is currently project manager for the Nurture Nature Center's NOAA-funded study of using Science on a Sphere® to convey science content and engage citizens. Dr. Frankel also was part of the team that assessed the outcomes of the Institute for Museums and Library Sciences grant program, *Museums for America*. Her other relevant works includes: an exploratory study to understand the impact of Israeli artists on engaging new audiences; an evaluation of an afterschool arts program at the Currier Museum of Art; conducting interviews for the MacDowell Colony about improving outreach efforts to schools; the design and evaluation of a national community arts pilot initiative in Canada documenting the processes and outcomes of collaborations between artists and community organizations; retrospective reviews of grantmaking practices for several foundations; and research related to definitions and measures of cultural participation. With Chris Dwyer she co-authored *Policy Partners: Making the Case for State Investments in Culture* for the Pew Charitable Trusts Culture Program, a document about state-level innovations in cultural policies and replication of successful practices.

Over the two-year initiative Dr. Frankel will provide between 5-6 days of consultation (\$115/hour). Travel expenses are not included. Responsibilities will include facilitating a meeting with key project staff to determine meaningful outcomes for each project goal, identifying processes for collecting data by project staff and graduate students for formative and summative purposes, and reviewing findings to guide program improvement.

We look forward to our working relationship.

Sincerely,

A handwritten signature in black ink that reads "M Christine Dwyer". The signature is fluid and cursive, with the first letters of each word being capitalized.

M. Christine Dwyer  
Sr. Vice President

**Berrett Studio**

Kory R. Berrett, Conservator ❖ Patricia J. Keller, Ph.D., Curator  
*Conservation, Collections Care, and Curatorial Services*  
401 Covered Bridge Lane  
Oxford, Pennsylvania 19363

25 January 2012

Dr. J. Ritchie Garrison, Director  
Winterthur Program in American Material Culture  
University of Delaware  
Newark, Delaware 19716

Dear Ritchie:

This letter confirms my willingness to participate as a consultant to the University of Delaware's Winterthur Program in American Material Culture, to assist with accomplishing the goals and objectives of the *Sampler Archive Project's* application to the IMLS for funding to expand and enhance the *Sampler Archive's* digital resources.

The research methodologies proposed in the accompanying project description model strategic and collaborative practices promising to inform the design of future digital initiatives in the humanities. Cross walking data to the *Sampler Archive* will maximize the value of existing yet silo'ed digital resources originally compiled for the intellectual control of objects in museum collections. Community-sourced digital documentation of the details of girlhood embroideries' design and workmanship from the close and systematic study of high-resolution digital images will leverage the extraordinary knowledge held by recognized subject experts through the implementation of thoughtfully-designed and well-supervised interactive processes dedicated to accuracy as well as cost efficiency. This approach promises to do in two years the work of a team of full-time subject curators laboring for more than a decade.

The proposed project promises to enhance scholarship in the humanities by significantly and rapidly expanding the scope of data to be offered by the developing *Sampler Archive* of American girlhood samplers and embroideries. Development of *The Sampler Archive* promises to contribute significantly to increased reliance upon historic American samplers and related embroideries as research evidence, resulting in greater enrichment and nuance in scholarly interpretation across the humanities.

I bring a combination of knowledge, skills, and experience that I believe will be of value to the project as we move forward towards achieving its objectives. I possess specialized and significant levels of connoisseurship of historic American needlework and textiles; I have deep familiarity with developing and implementing detailed object documentation projects, including development of fields and documentation procedures, first-hand fieldwork documentation experience, documentation staff training, and data entry and verification. My professional curatorial training and two decades' experience working in and with cultural heritage institutions

and heritage professionals gives me familiarity with issues, procedures, and protocols common to those agencies, and is a significant factor in producing my track record of successful interactions with curatorial staff in a variety of institutional settings. I am an experienced in registrarial procedures and have developed catalogue records for artifacts of all media found in heritage agency collections. I possess teaching experience, am digitally proficient (particularly with database development) and am a successful project designer and manager in virtual or “real world” environments. I bring strong organizational skills, a keen orientation to detail, and have multiple years’ experience designing and leading community-based textile documentation projects and generating digitized records from documentation data and images.

As a founding board member and subsequent officer of *The Alliance for American Quilts* I have since 1993 had substantial involvement with the development of *The Quilt Index*, a noted online repository of images and data derived from fieldwork documentation of many thousands of American quilted bed coverings. I have contributed to the *Index*’s technical development (data fields and documentation), assisted with establishing the project’s strong scholarly and documentation standards. I continue to serve as a member of *The Quilt Index*’s Task Force charged with reviewing, guiding, and assisting with ongoing efforts and new initiatives. I take pride that *The Quilt Index* today serves as a uniquely comprehensive resource for scholarly and popular engagement with American quilts and quilt history, and that its rich content is regularly mined and employed by researchers, artists, and members of the general public. My work with *The Quilt Index* as well as with “on the ground” fieldwork textile documentation projects provides me with perspective on the ideas, logistics, and methodologies of *The Sampler Archive Project*’s design and goals, insight that has proved beneficial to *The Sampler Archive Project* to date.

Should this project proposal receive funding from the Institute of Museum and Library Service, I am committed to hold available 75 hours of my professional time in Year 1, and 100 hours in Year 2, to coordinate project efforts at the following museums: Winterthur, DAR, Chester County Historical Society, and Philadelphia Museum of Art. I will also coordinate the online documentation efforts (“community sourcing”) of Sampler Consortium subject experts, and be available to travel as needed to meet these responsibilities. My fee for professional services is \$80 per hour, exclusive of reimbursable expenses (including travel, lodging, per diem, photocopying, project supply, postage, and other out of pocket costs.)

I have provided Dr. Lynne Anderson, Project Director, with a copy of my two-page curriculum vitae for inclusion in the application materials.

Sincerely,

Patricia Keller

Patricia J. Keller  
Curator

## **Sampler Archive Project**

### **Additional Contributed Funding and Support**

Full implementation of the Sampler Archive will require funding beyond the amount awarded in 2010 by the National Endowment for the Humanities and the amount requested from the IMLS in this proposal. Plans for additional funding to support further expansion and long-term sustainability are discussed briefly in the narrative under *Sustainability*. Funding for the *Sampler Archive Project: Crosswalks, Crowdsourcing and Collaborative Communities* (the activities described in this proposal) is split between two organizations: the University of Delaware and the University of Oregon. The former is the fiscal agent and academic home. It provides a sound scholarly foundation and access to faculty and students investigating important questions related to American material culture. It is also closely tied to the Winterthur Museum, one of the project's Phase 1 pilot sites, and a key partner in the current proposal. Its geographic location also makes working with partner museums manageable and its vast network of contacts with museums both locally and nationally have added greatly to the Sampler Archive Project's visibility and reach.

The University of Oregon provides technical expertise in programming the Sampler Archive database, developing the Sampler Archive website, and constructing online materials so that sampler documentation and data entry will be consistent across sites and collectors. In this proposal, it will designing and supporting the technical aspects required for data mapping and the development of crosswalks with the various proprietary software systems in use by partnering museums. It will also be developing new digital spaces for scholarly inquiry and sharing within the sampler community, and developing a large and dynamic social network to support the involvement of community members in the ongoing documentation effort. Both universities have committed to providing cost share to support this proposal, in total equaling 27% of the requested funding. These amounts are reflected in the Budget Detail and Budget Justification.

In addition, however, there is a large amount of contributed funding and in-kind support that is not captured in the amounts formally listed as cost share. This additional contributed funding comes from (a) the University of Oregon, (b) the museums partnering with the Sampler Archive on the proposed project, (c) the international Sampler Consortium, and (d) participating Graduate Students or Programs. The following is an overview.

***University of Oregon.*** The University of Oregon's Center for Advanced Technology in Education (CATE), in addition to the .10 FTE contributed to the project by Dr. Lynne Anderson as cost share, will contribute the following: administrative support from the Center's business manager, accounting support from the Center's accountant, clerical and travel support from the Center's secretary, and technical consulting and services from the Center's technical support staff. The latter includes an estimated .10 FTE by the System Administrator on tasks specifically required by this project related its technological infrastructure - system administration, error support, and back-up management (e.g., set up and maintenance of the underlying and supportive technologies required for security configuration, system updates, software installation and configuration, user management, and automatic on-server backups as well as and weekly rotation of off-site backup sets to provide maximum redundancy and protection.)

***Partnering Museums.*** Throughout the two year project it is estimated that the Sampler Archive Project will partner with 20 to 25 museums with fully cataloged sampler collections (four or five

for each of the five proprietary cataloging systems). Although participation is specifically designed not to burden the museum staff, there are three major tasks that will involve their time, all of which will be contributed in-kind to support the project: (a) assisting in the crosswalk process by producing and exporting an accurate CSV report (or related document) aligned with project specifications; (b) assisting with obtaining high resolution photographs of all samplers and needlework pictures for which such do not already exist (this may involve making arrangements with a photographer, setting up a location for the photography, retrieving samplers from storage, assuring appropriate handling during the photographic session etc.); and (c) vetting the final documentation records prior to posting them live in the Sampler Archive for the community and scholars to use. It is impossible to estimate at this time what the contributed times and associated costs will be at each museum as costs will vary based on number of samplers in the collection, type of cataloging software in use, current availability of high-resolution photographs, and who is assigned to the various tasks listed above. Some of our identified partners will also be contributing the costs associated with using their in house photographer to take the needed high-resolution photographs. As part of the cost-benefit analysis proposed for this project, we will ask partnering museums to monitor the time spent on the tasks identified above (and others that may arise), from which we will be able to provide a more complete picture of contributed funding.

***Sampler Consortium.*** Expertise in the 1200 member Sampler Consortium will be tapped for assistance in sampler documentation from high-resolution photographs through a process known as “crowd sourcing” or, in this case “community sourcing”. As described in the narrative, the documentation process will be structured to enable subject experts from the Sampler Consortium to work on portions of the documentation effort aligned with their expertise (e.g., transcribing text stitched on the samplers; identifying stitches; labeling and counting motifs; documenting thread color; verifying genealogical information, etc.). Members of the Sampler Consortium will be contributing their time and expertise to the Sampler Archive Project, with no expectation of monetary reward. It is estimated that each sampler takes approximately one hour to document, not counting the time for verifying and documenting the historical and genealogical information in the museum’s records. Sampler Consortium members will assist project staff in the documentation of 3000 samplers, hence making a substantial in-kind contribution. On top of this is time and additional cost of documenting a portion of the samplers twice to ensure cross rater reliability of the documenters’ work and fidelity to the procedures required to meet project standards.

***Graduate Students and Programs.*** One of the distinct advantages of being hosted by two major research universities is access to graduate students potentially interested in contributing to the project’s goals and activities. As described in the narrative, we anticipate recruiting graduate students from three specific programs at the two universities to assist with implementation of the evaluation plan. It is anticipated that we will be able to recruit a minimum of one graduate student each year at each university. In return for graduate credit or unpaid research experience, students will contribute time and expertise to documenting project activities and impact aligned with targeted outcomes identified in the evaluation plan. These students will be supervised by project staff, as well as sponsoring professors in their respective departments or research centers. If receiving credit for their involvement, graduate tuition will be paid by the students themselves, or their graduate programs. The total contribution through graduate student involvement is unknown at the present time but promises to be a significant contribution to accomplishing project activities related to evaluation and impact.